空手 形・ 平安二段
平安三段

This karate kata series has been officially endorsed by the Japan Karate Association. Proficiency in individual kata in this series is a prerequistite to advancement of kyū and dan under the association's examination system. Kata also form an integral part of competition karate. Mastery of the kata taught in this book, Heian 2 and Heian 3, is a requirement of the Japan Karate Association's 7th kyū and 6th kyū examinations.

"The formal exercises of Karate"

KARATE KATA HEIAN 2 HEIAN 3

M. NAKAYAMA

Chief Instructor, Japan Karate Association

OFFICIAL MANUAL **of the Japan Karate Assn.**

$4.95

KARATE KATA: HEIAN 2 · HEIAN 3

Kata, the formal movements of karate, are the *essence* of karate. They are sequence movements comprising all basic techniques and stances necessary to learn rhythm, coordination and the applications of the art.

The karate kata series, of which this book is the fourth, is the only publication to deal thoroughly and exclusively with kata and as such is an important addition to the fund of karate knowledge. Already, the first three volumes of the series have become standard texts in karate *dōjōs* throughout the world.

This volume deals with the kata Heian 2 and Heian 3, basic kata learned by the student fairly early in his training, proficiency in which is a requirement for the 7th and 6th *kyū* examinations respectively.

As chief instructor of the Japan Karate Association, author Nakayama, widely recognized as the world's leading authority on the art, is uniquely qualified to detail footwork, body movements and applications of the kata.

Yet even advanced students sometimes make mistakes in the basic kata because they are unaware of the standard forms. Author Nakayama gives comprehensive details of each movement with particular reference to all those that commonly cause difficulty.

Over two hundred photographs and diagrams—plus foldout sections of the complete kata sequences—enable the reader to understand the position of the body at all stages in the kata.

This series fills a long-recognized need for an exhaustive and authoritative account of the basic kata, and is a valuable reference for all karate exponents.

KARATE KATA

HEIAN 2
HEIAN 3

This book is an official textbook of the Japan Karate Association. Mastery of kata Heian 2 and Heian 3 is a requirement of the JKA 7th kyū and 6th kyū examinations respectively.

平安初段
平安二段
平安三段
平安四段
平安五段
鉄騎初段
鉄騎二段
鉄騎三段
抜塞大
抜塞小
観空大
観空小

KARATE KATA

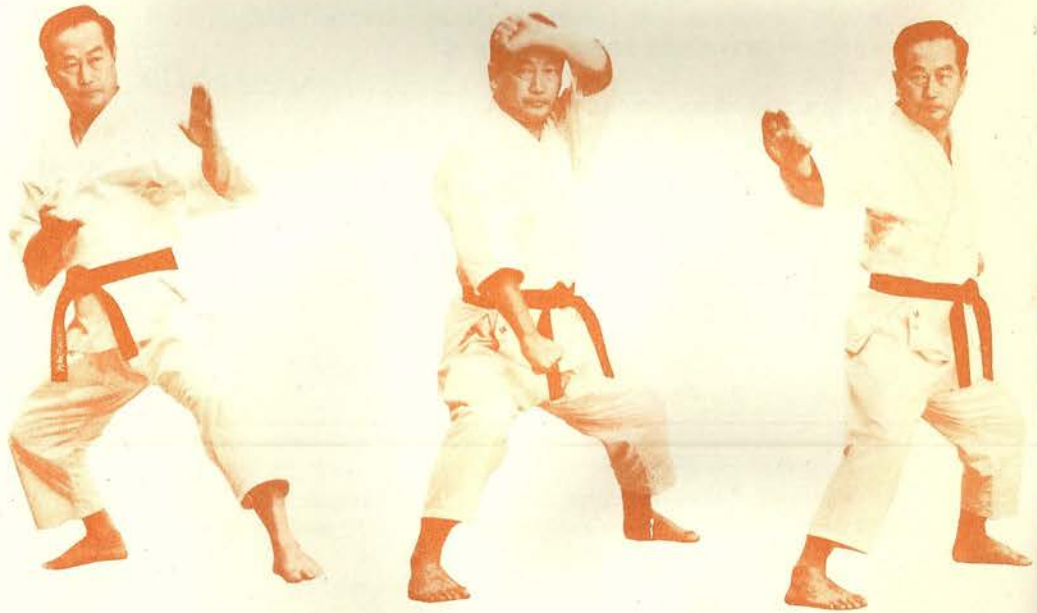
HEIAN 2
HEIAN 3

Text and Instructions by

M. NAKAYAMA

Demonstrated by

HIROSHI SHŌJI
MOTOKUNI SUGIURA



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DEDICATED

to my teacher

GICHIN FUNAKOSHI

Introduction

Karate is, and always has been, a method of self-defense, never a technique of aggression. But it is much more than that. To the sincere student, it is a form of combined physical and mental discipline from which he can learn the value of personal attributes such as kindness and sincerity. To the karate master, self-control is quite as important as mastery of the various techniques.

The *karateka* ("user of karate") never brings his techniques into serious play unless a threat is unequivocal and other defenses are indequate. In fact, all kata ("formal exercises") begin with *uke* ("blocking").

1. Karate and the Mind

Gichin Funakoshi, the man largely responsible for introducing karate into Japan, often told his students, "The spirit of karate is lost without courtesy." Decorum, humility and gentleness are other hallmarks of the *karateka*. But he is never servile. To his performance of the kata, he must bring boldness and confidence. These seemingly paradoxical combinations of boldness and gentleness, confidence and humility lead eventually to harmony—body and mind integrated in a singular discipline. This, as much as self-defense, is the aim of karate.

Various phases of karate training are expressions of these characteristics, for example:

(1) **Rei** (ceremonial bow): Performed at the beginning and end of karate training, the bow begins from a *musubi-dachi* ("informal stance"). The heels are together with the toes pointed outward; the hands are relaxed and lightly touching the thighs. As the body is bent forward, the eyes remain focused straight ahead. This bow, which takes place at the *embusen* (kata "performance line"), expresses sincerity towards one's training partner.

(2) KAMAE ("posture"): Following the bow, the *karateka* assumes the position from which he begins his first exercise. In both Heian 2 and Heian 3, this position is the *hachiji-dachi* ("open-leg stance"): feet spread and toes pointing out. Since coordinated muscular tension and relaxation are fundamental to karate practice, the student must be keenly aware of when to be tense and when to be relaxed. *Hachiji-dachi* is a relaxed position and the student should avoid tenseness, especially in the joints of the shoulders and the knees. Thus he will be prepared for sudden or slight movements. The center of power and concentration is the *tanden* ("area behind the navel"), which is the center of the body's gravity. Breathing, also, is relaxed. The *karateka* at this point should feel fighting spirit.

(3) ZANSHIN ("perfect finish"): No kata is perfect without a perfect finish. The exercise may be brilliantly done, but in karate, as in other Japanese martial arts, great importance is attached to the finish, and perfection is the only criterion. Since the finish is also the point of preparation for the next exercise, the student does not relax.

2. Kata and Their Execution

Kata are the formal exercises of karate. They have been passed on from the Chinese origins of karate, centuries ago, by karate masters, who also introduced new forms from time to time. Some have been developed fairly recently, and there are at the present time about fifty forms. In addition to the kata, the student regularly practices new techniques, strengthening exercises and sparring.

The kata have two basic purposes: body building, which includes muscle strengthening and bone hardening, and reflex training. The former are impressive for their power and strength, while the latter are characterized by their lightninglike speed. Both are aimed at developing rhythm and coordination.

In each kata, there are a number of stances and a number of techniques. Stances are body positions; techniques are actions. The stances indicate shifts in the center of gravity and changes in the position of the feet at various points in the kata. Techniques are offensive or defensive, depending on their application.

Imaginary enemies surround the *karateka* as he executes the four fundamental movements of the kata: *uke* ("blocking"), *tsuki* ("punching"), *uchi* ("striking"), and *keri* ("kicking"). Although variable in both complexity and the time required to complete them, each movement has its own meaning and function. Nothing is superfluous.

As a form of exercise, kata are ideal because the entire body is used. The *dōjō* (practice gym) is the customary place for karate practice, but they can be done at home just as well. Whether learned and practiced individually or in groups, they are suitable for young or old, male or female, whether for five minutes or an hour at a time.

3. Performance Points

(1) Execution is correct only when the student performs each movement in the correct order, without mistakes. The number and sequence of movements is fixed and the student must perform them all.

(2) Intensive practice is necessary to insure that each kata begins and ends at the same spot. The *embusen* is the guide, since all kata movements are made from it. Wrong steps or steps of inappropriate length will cause error.

(3) The student must clearly understand and fully express the meaning of each movement, offensive or defensive. Each kata has its own characteristics, and these should be interpreted and clearly shown in the execution.

(4) An awareness of the target is essential. Without losing this awareness, the *karateka* must also consider other possible sources of attack. He must be sure of his target and know when to strike. (Illustrations of applications of Heian 2 and Heian 3 kata are shown in the pages following the presentation of each kata. As he performs the kata, the student should be aware of the purpose of each move.)

(5) Correct rhythm, according to the three rules of rhythm, is a *sine qua non* for bringing the kata to a *zanshin*. The three rules are: (1) "application of power at the right moment," (2) "fluency of movement," (3) "body flexibility." Within each kata and between successive kata, all of the moves are integrally related to each other. The rhythm must be appropriate to the particular kata, neither too fast nor too slow; the body must be flexible, never overstrained. Movements should never be jerky.

(6) The count for each kata corresponds to the number of stances in the kata. This count is given by the instructor, if one is present, who will break the kata down into individual movements and give more counts for beginners. Some stances are held just long enough to complete the corresponding technique, but others have a pause

of about one second at certain points. The total time varies with the kata. For Heian 2, it is about 45 seconds; for Heian 3, about 45 seconds.

(7) Proper breathing is important. The performer exhales when coming into position for each stance and inhales at the beginning of the next movement. Related to breathing, there is, near the middle of most kata, a shout called *ki-ai*. The breath is exhaled very sharply, tensing the abdomen and giving extra power to the muscles. It occurs at the moment of maximum tension.

(8) Accurate performance of each technique requires that the student pay close attention to the shape and position of the hands. The open hand, knife-hand and fist are all employed, and the palm, or knuckles, must face upward or downward, inward or outward, as shown in the illustrations.

4. Do's and Don'ts for Kata Training

(1) Never rush through the movements. Always be conscious of the correct timing of each movement.
(2) Keep calm.
(3) Practice every day, even if only for a few minutes. Remember the effects of practice are cumulative.
(4) Concentrate on the kata that are difficult for you.
(5) Be conscious of the relationship between kata practice and *kumite* ("sparring").

5. Heian 2 and Heian 3

Heian 2 and Heian 3 are fundamental kata, but they abound in variations and are very effective for self-defense. In all, there are five kata in the Heian series, which was created by Kensei Itosu by selection from numerous kata produced since ancient times. Over the course of centuries, the Chinese-style names of kata, such as those used by Funakoshi, have become unclear. Now, the Japanese equivalents are used.

6. Other Kata

Kata are the principal subjects for examinations for advancement through *kyū* and *dan*. Kata performance is also an integral part of karate competition.

The following kata are necessary in examinations:

8th *kyū*	Heian 1
7th *kyū*	Heian 2
6th *kyū*	Heian 3
5th *kyū*	Heian 4
4th *kyū*	Heian 5
3rd *kyū*	Tekki 1
2nd *kyū*	Choice of kata other than Heian or Tekki
1st *kyū*	Choice other than the above
1st *dan*	Choice other than the above
2nd *dan* and above	Free kata

Free kata may be chosen from *Bassai, Kanku, Hangetsu, Empi, Jion, Tekki, Jitte, Gankaku, Nijūshihō, Gojūshihō, Unsu, Sōchin, Meikyō, Chintei, Wankan,* and others.

7. This Book

Foldouts at the back of the book and diagrams on pages 14 and 84 show the sequence of movements from beginning to end. These supplement the main text where stances, techniques, and applications appear in complete detail. Movements which often cause difficulty are given more thorough treatment.

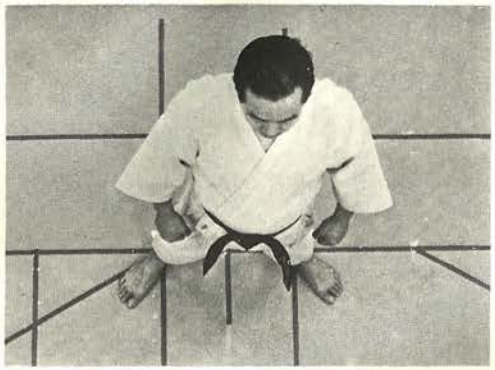
Technique names and numbers are shown at the end of each technique.

Certain key words in the technique names are commonly used in *dōjōs* as abbreviations. These appear in quotation marks.

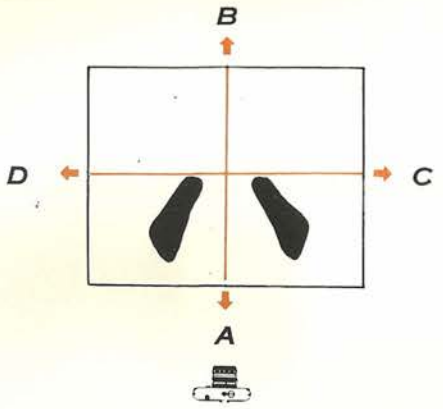
The English names of techniques and stances are the most frequently used English equivalents and are not always direct translations from the Japanese.

NOTE

Stance numbers are in black.
Technique numbers are in orange.



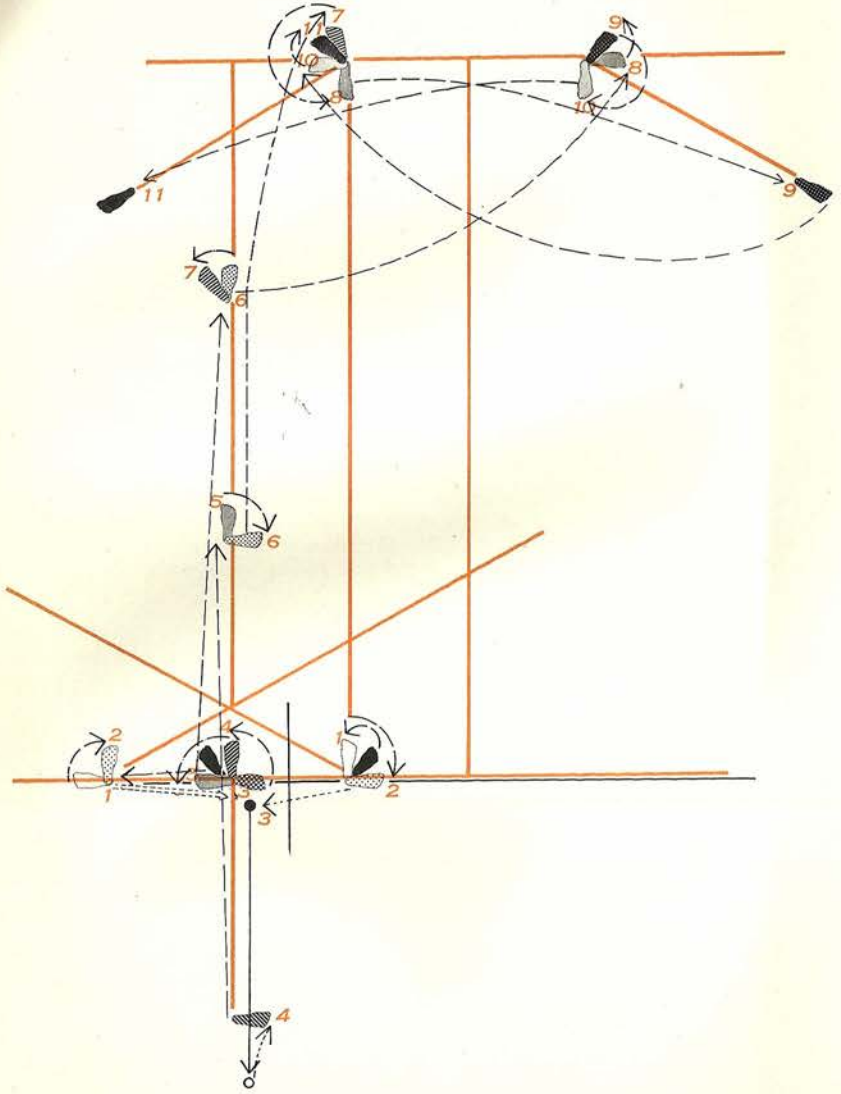
This picture is taken with the camera in position A as indicated in the diagram. Careful attention should be given to the angle from which the photographs are taken throughout the book.

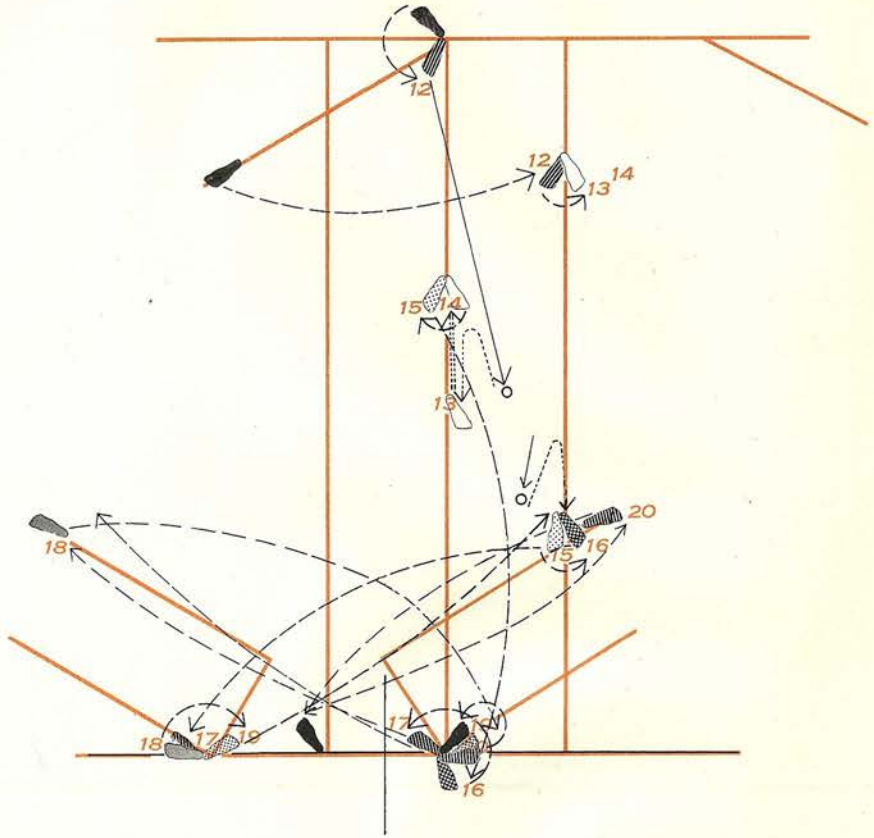


Kata Heian 2

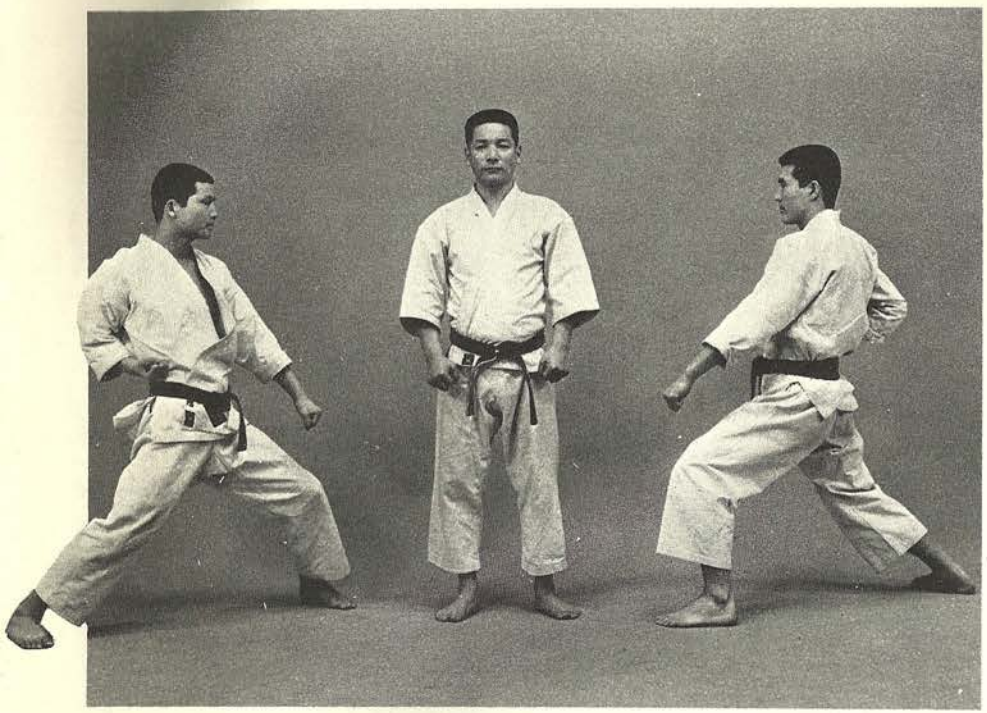
Footwork Diagram

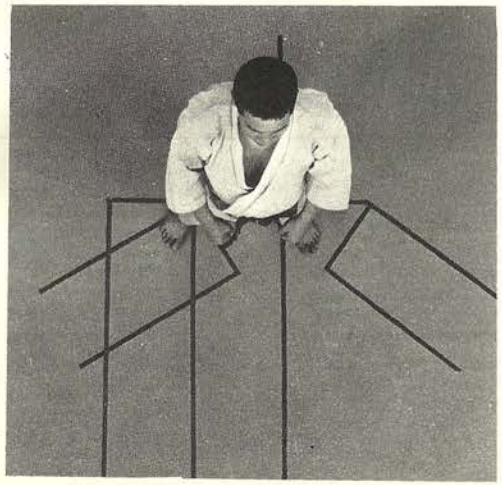
This diagram illustrates the position of the feet at each stage in the Heian 2 kata. The numerals correspond to the stance numbers in the text.

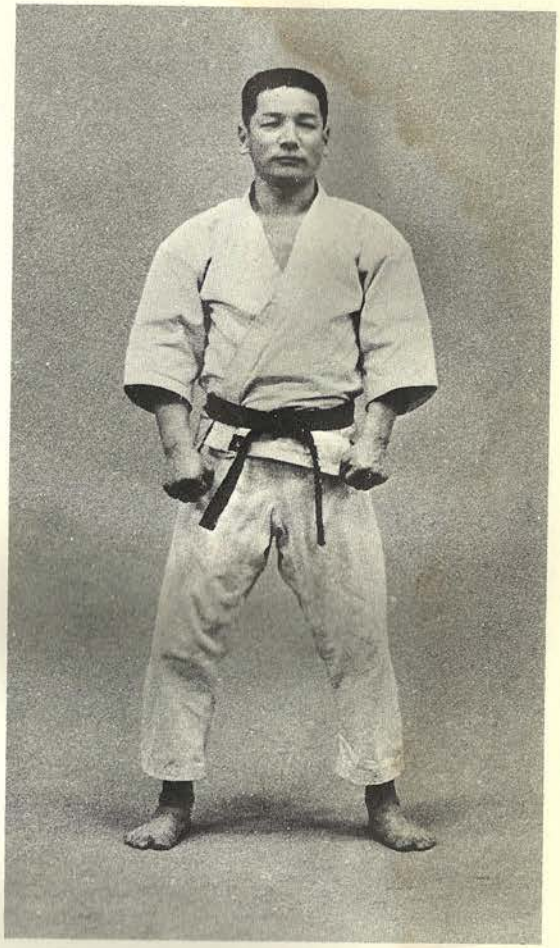




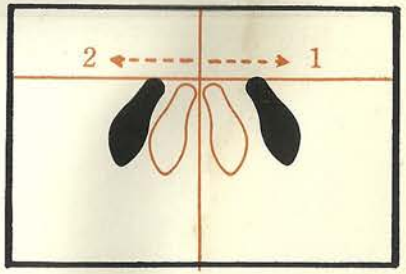
SHIZEN-TAI
NATURAL POSITION

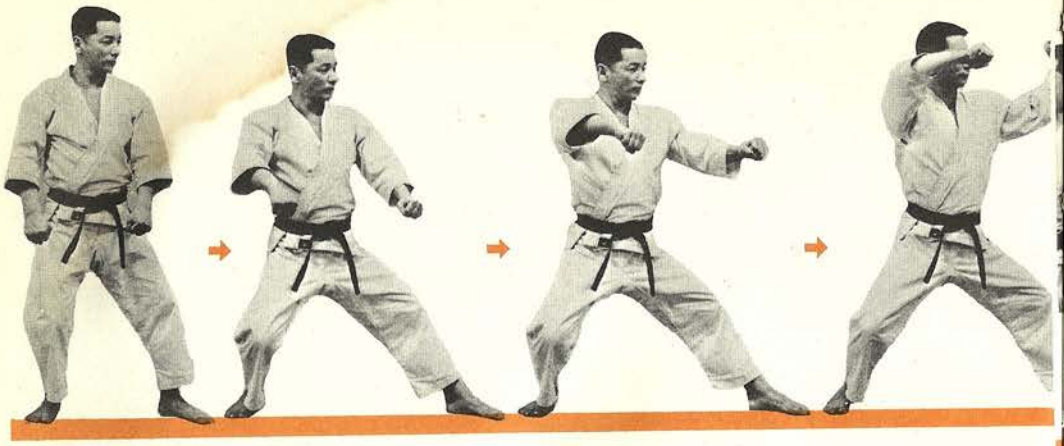




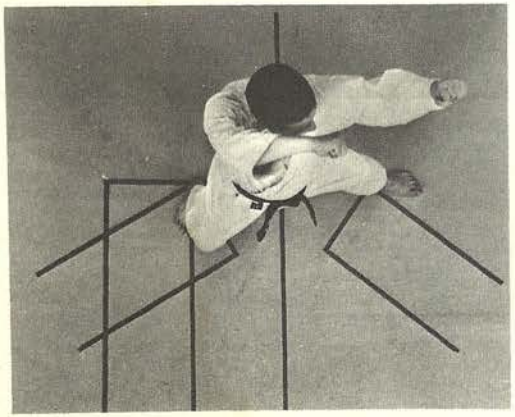


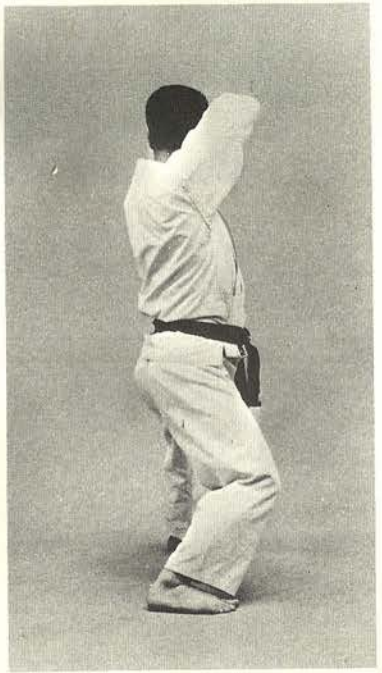
Move left foot, then right foot.





Top and side views of Stance 1, Technique 1.





1 *Migi kōkutsu-dachi*
Right back stance

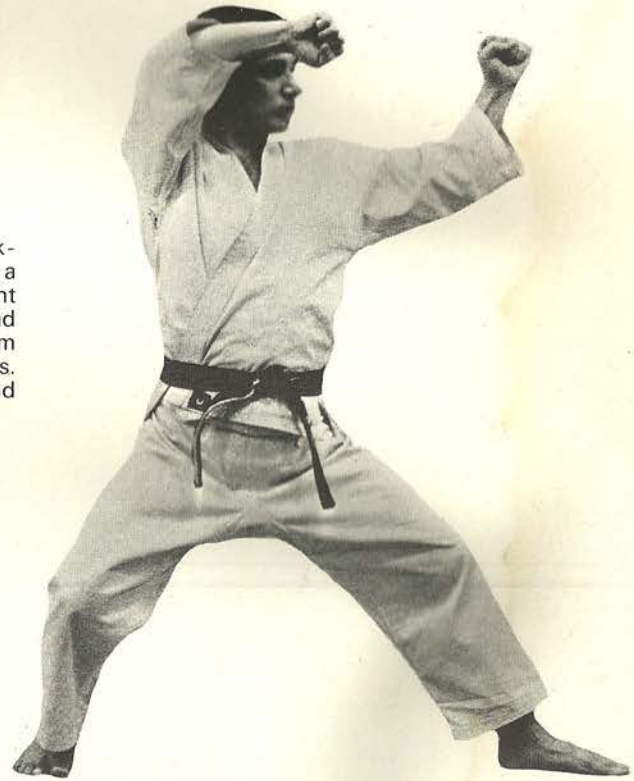
1 ***Hidari haiwan hidari sokumen "jōdan-uke"***

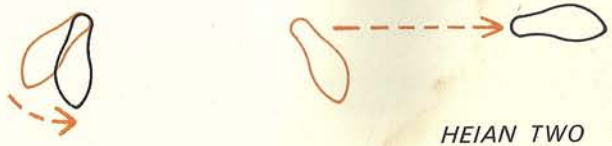
Left side upper block with left forearm

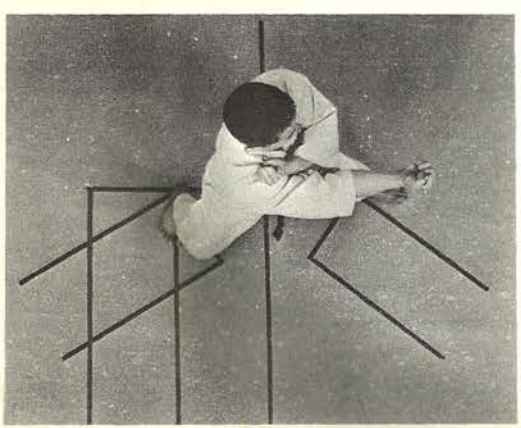
Migi zenwan hitai mae "yoko-kamae"

Side guard with right forearm in front of forehead

Execute movement quickly and forcefully, forming a parallelogram with right elbow by side of forehead and upper part of left arm in line with shoulders. Knuckles of right hand face outward.

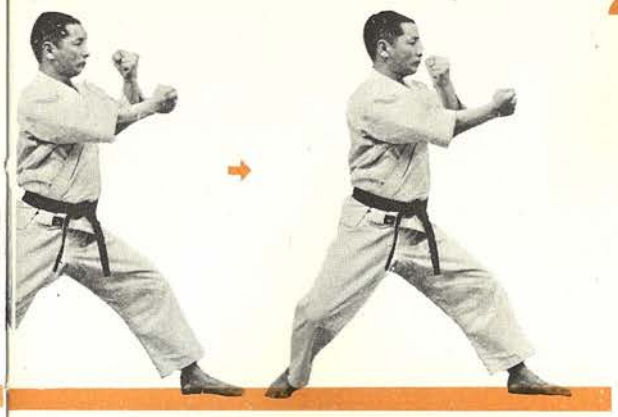




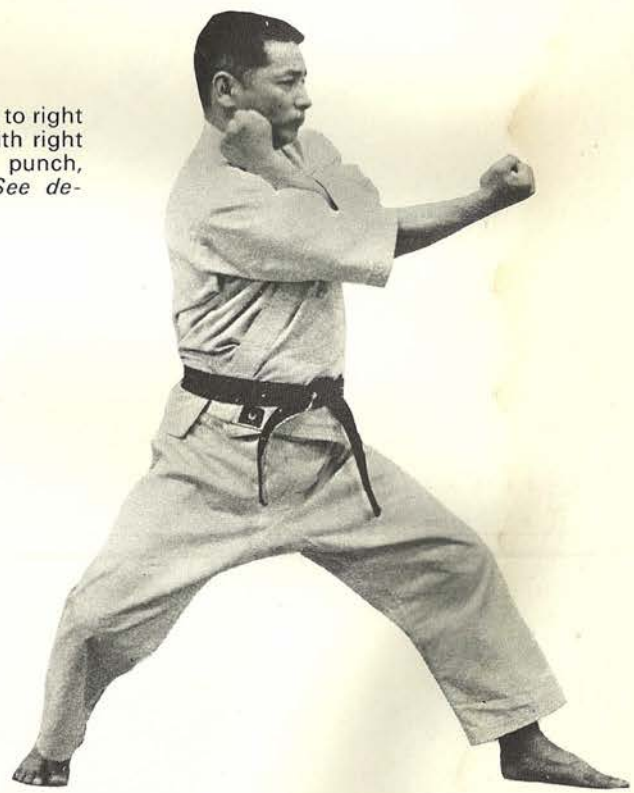


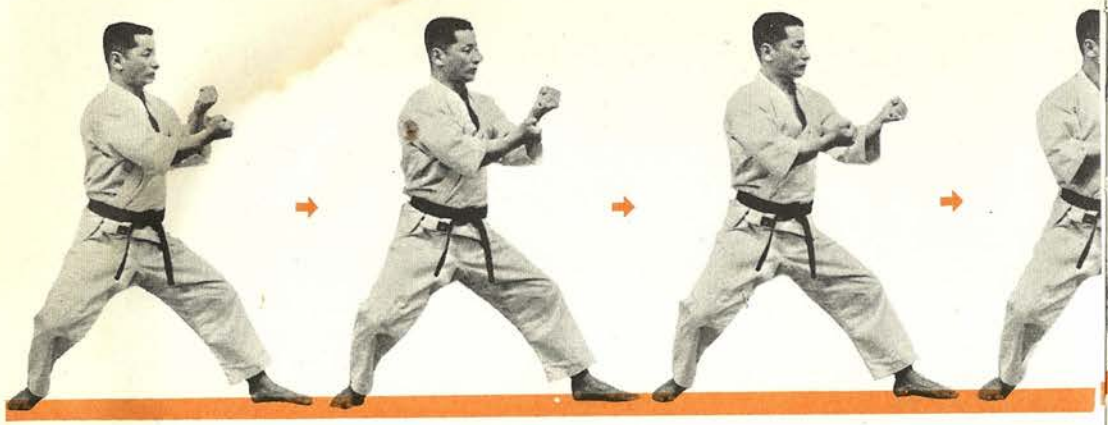
Top and side views of Technique 2.

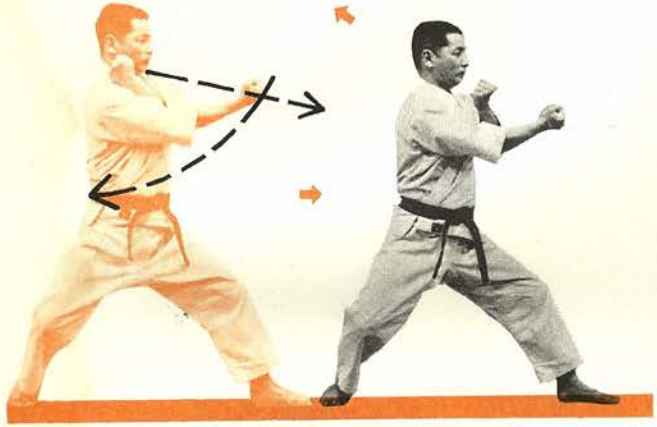
2 *Migi kentsui hidari sokumen "uchi-komi"*
Left side punch with right hammer fist
Hidari tekubi "nagashi-uke"
Left wrist sweeping block

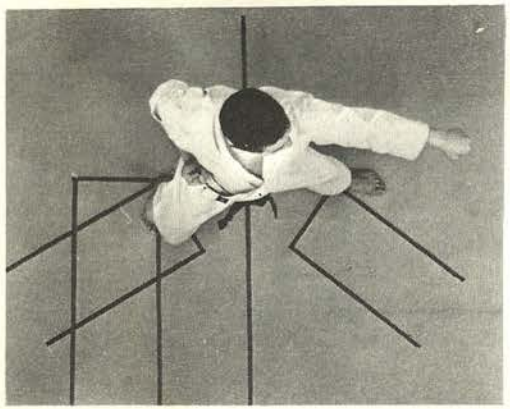


While bringing left fist back to right shoulder, form small arc with right hand and throw straight punch, twisting both forearms. (*See details, page 24.*)









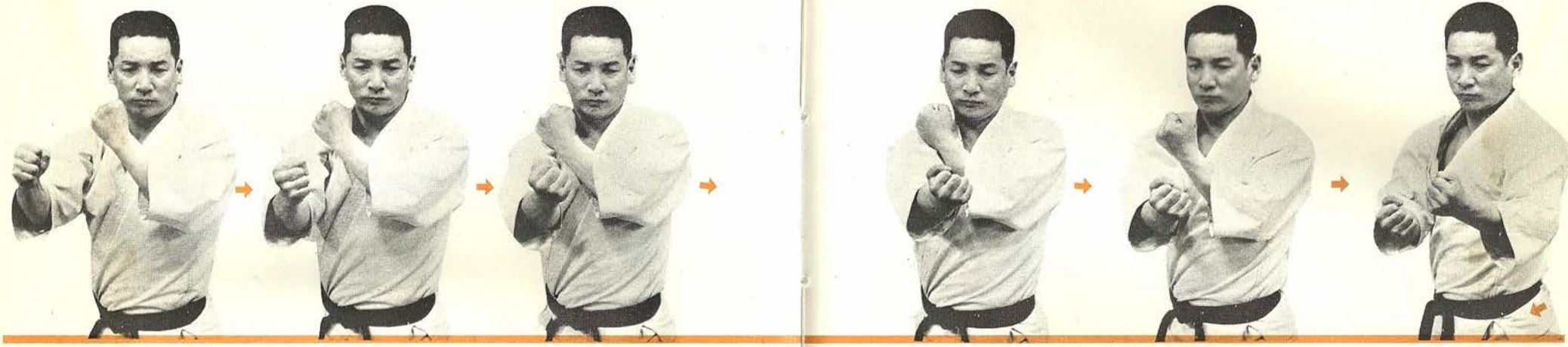
Top and side views of Technique 3.

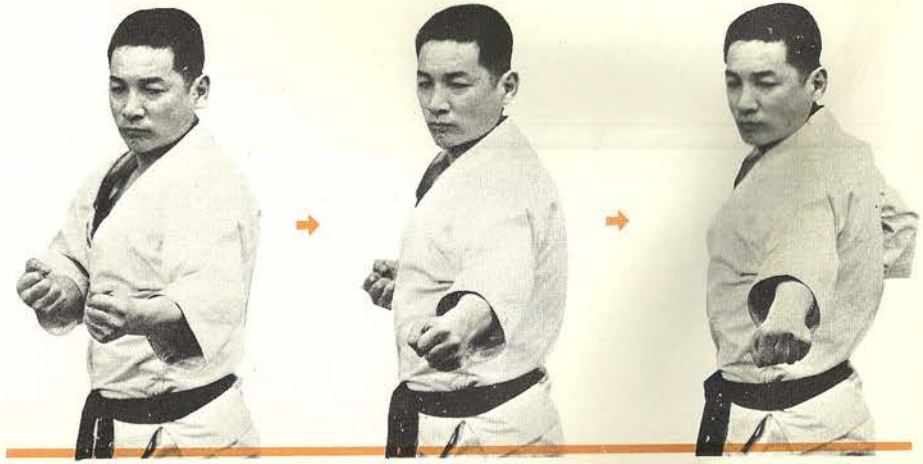
3 ***Hidari-ken hidari sokumen "tsuki"***
Left side punch with left fist
Migi-ken migi koshi kamae
Right fist right side guard position

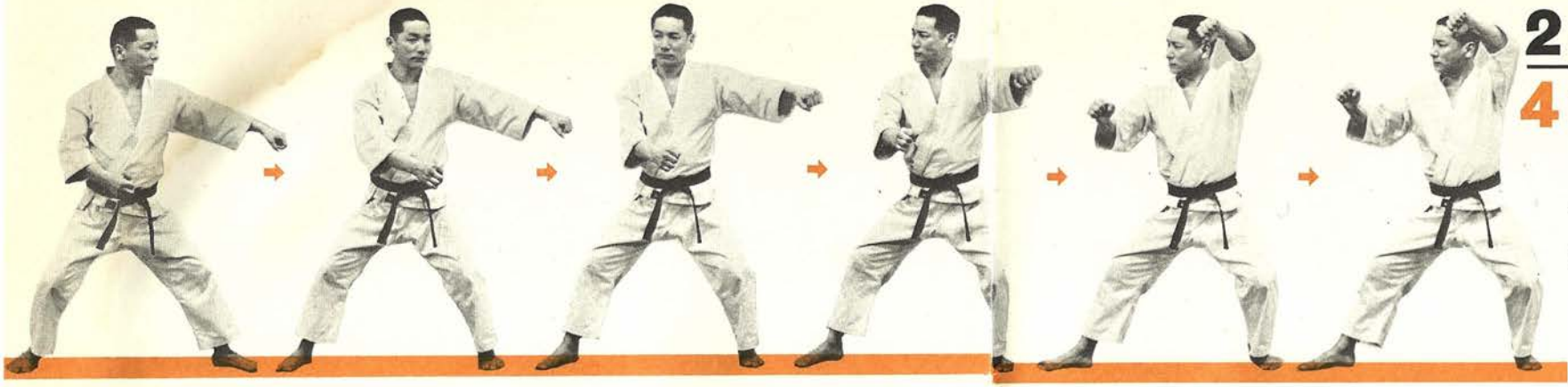
Carry out Techniques 2 and 3 rapidly and without any pause.

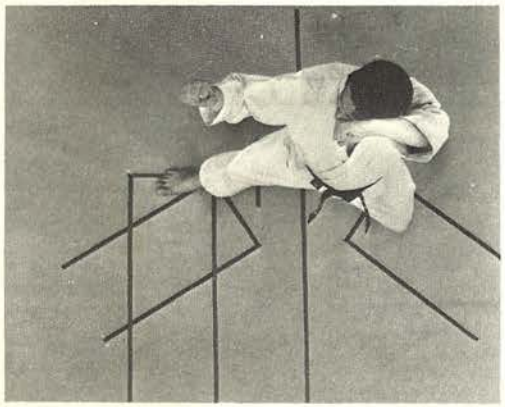
Details of Techniques 1–3

Both blocking and striking should be done forcefully. In Technique 3, it is important that striking arm be kept below shoulder level.









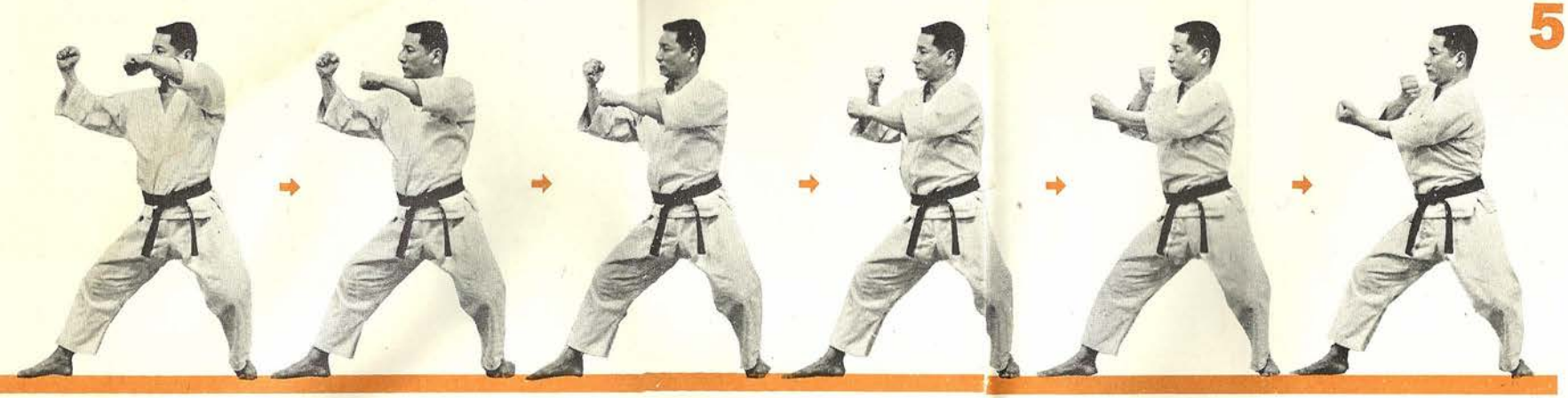
Top and side views of Stance 2, Technique 4.

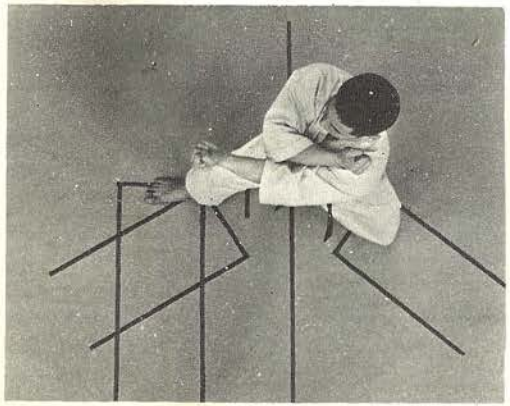
2 *Hidari kōkutsu-dachi*
Left back stance

4 *Migi haiwan migi sokumen "jōdan-uke"*
Right side upper block with right forearm

Hidari zenwan hitai mae "yoko-kamae"
Side guard with left forearm in front of forehead

Backs of both fists face backwards.

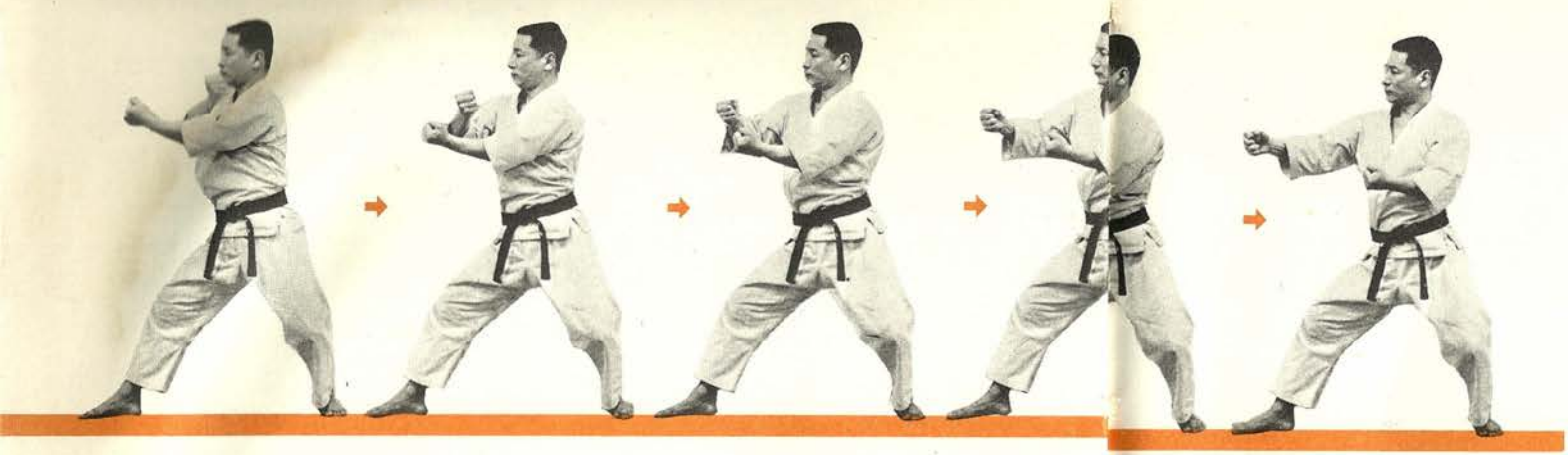


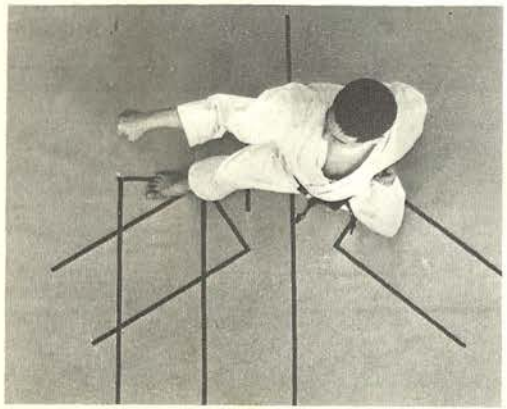


Top and side views of Technique 5.

5 ***Hidari kentsui hidari soku-men "uchi-komi"***
Left side punch with left hammer fist
Migi tekubi "nagashi-uke"
Right wrist sweeping block

Back of left fist faces downward; back of right fist, outward.

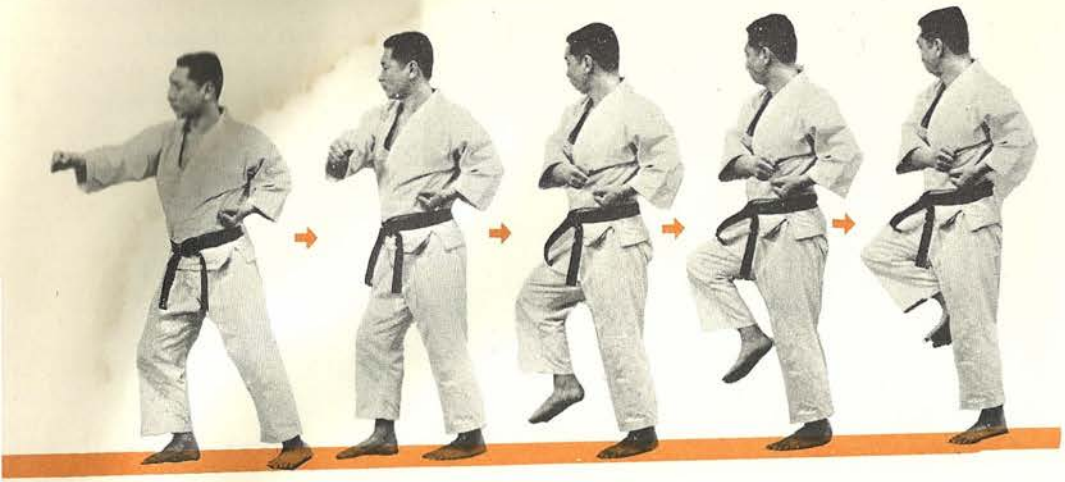




Top and side views of Technique 6.

6 ***Migi-ken migi sokumen "tsuki"***
Right side punch with right fist
Hidari-ken hidari koshi kamae
Left fist left side guard position

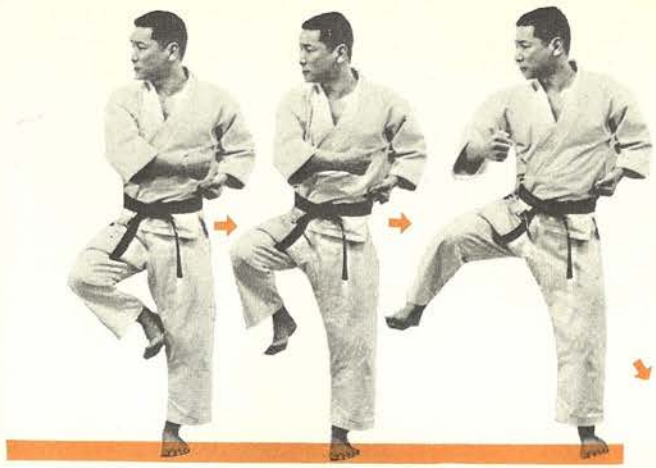
Do not pause between Techniques 5 and 6.



7a **Place right fist over left fist**

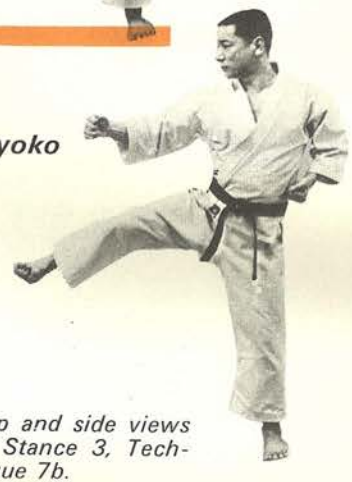
Top view of Technique 7a.

Bring left foot one-half step to right; lift right foot so that instep faces side of left knee and twist hips to the right. Perform movements quickly and in harmony with rotation of hips.



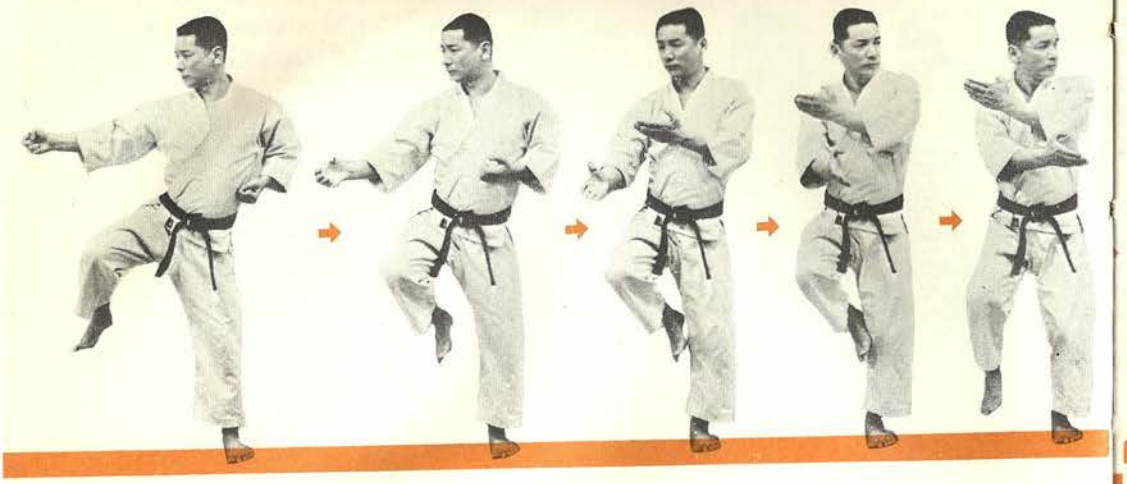
3 ***Hidari kyaku dachi***
Left leg stance

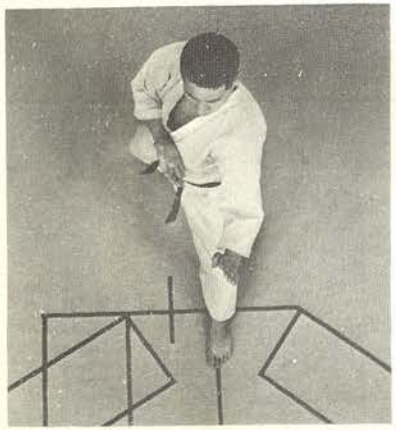
Put snap into kick and punch and withdraw quickly after striking.



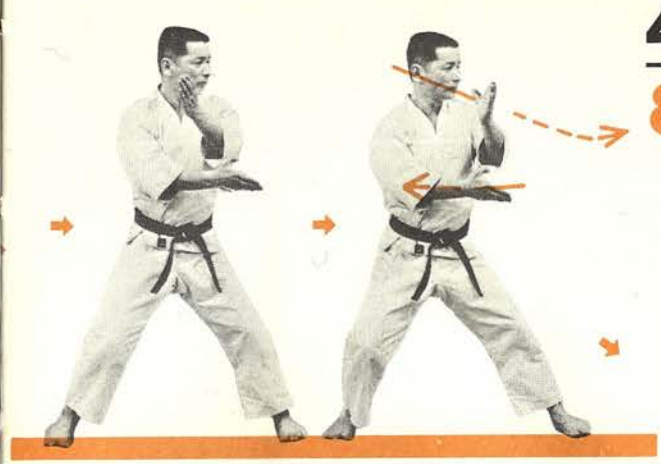
7b ***Migi-uraken jōdan yoko "mawashi-uchi"***
Right fist sweeping blow to the right
Migi sokutō yoko "keage"
Right side snap kick

Top and side views of Stance 3, Technique 7b.





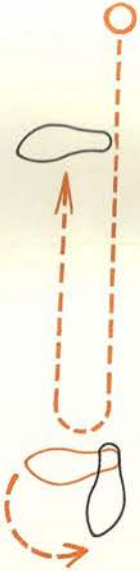
Top and side views of Stance 4, Technique 8.



4 *Migi kōkutsu-dachi*
Right back stance

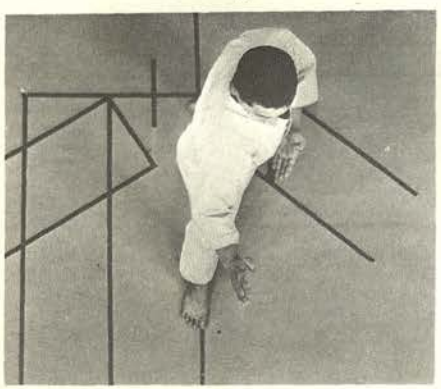
8 *Hidari "shutō-uke"*
Left knife-hand block
Migi shutō suigetsu mae kamae
Right knife-hand solar plexus guard position

While bringing left knife-hand down diagonally from above right shoulder, pull back right knife-hand from in front of left side. Kicking foot should return to floor gently. As soon as stance is taken, twist body sharply to the left. Left hand tilts upward.



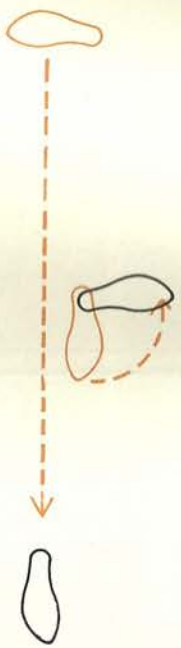
Top and side views of Stance 5, Technique 9.

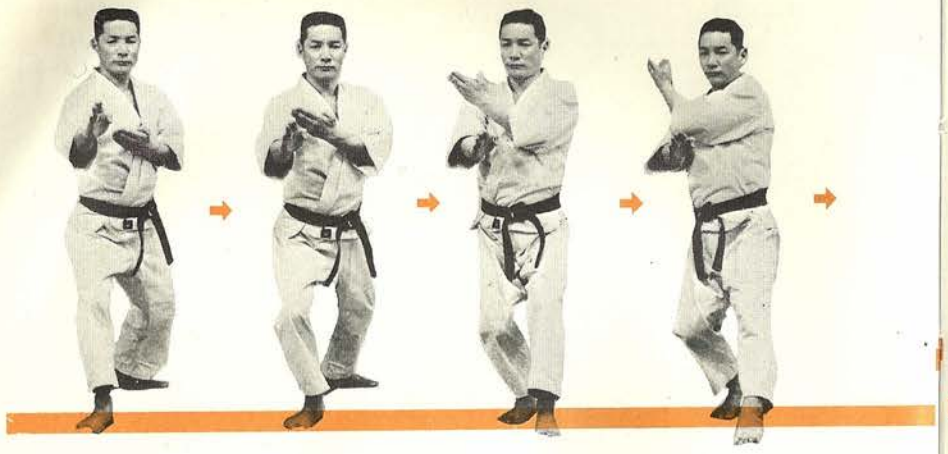
Shifting body weight to left leg, bend knee and slide right foot one step forward.



5 ***Hidari kōkutsu-dachi***
Left back stance

9 ***Migi "shutō-uke"***
Right knife-hand block

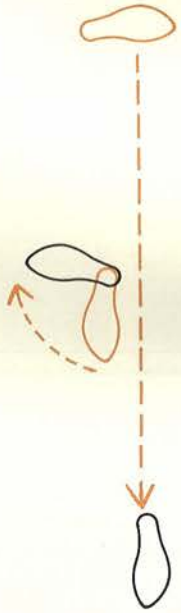


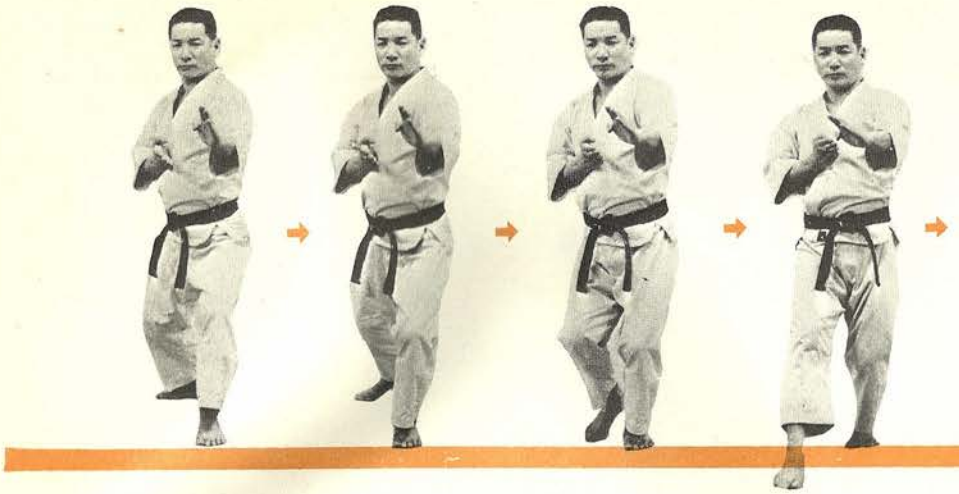


Top and side views of Stance 6, Technique 10.

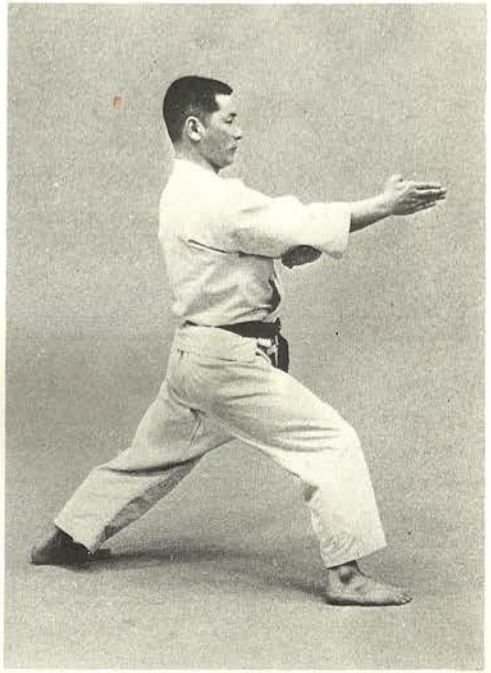
6 *Migi kōkutsu-dachi*
Right back stance

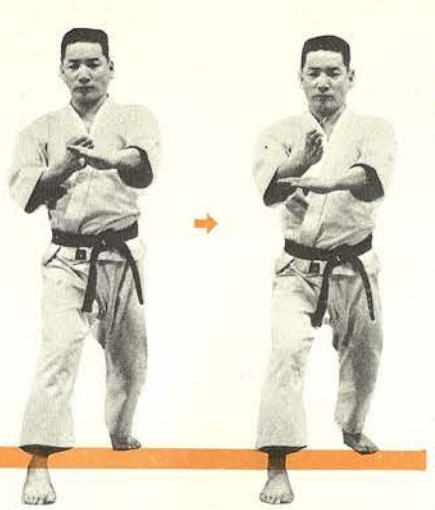
10 *Hidari "shutō-uke"*
Left knife-hand block





Top and side views of Stance 7, Technique 11.

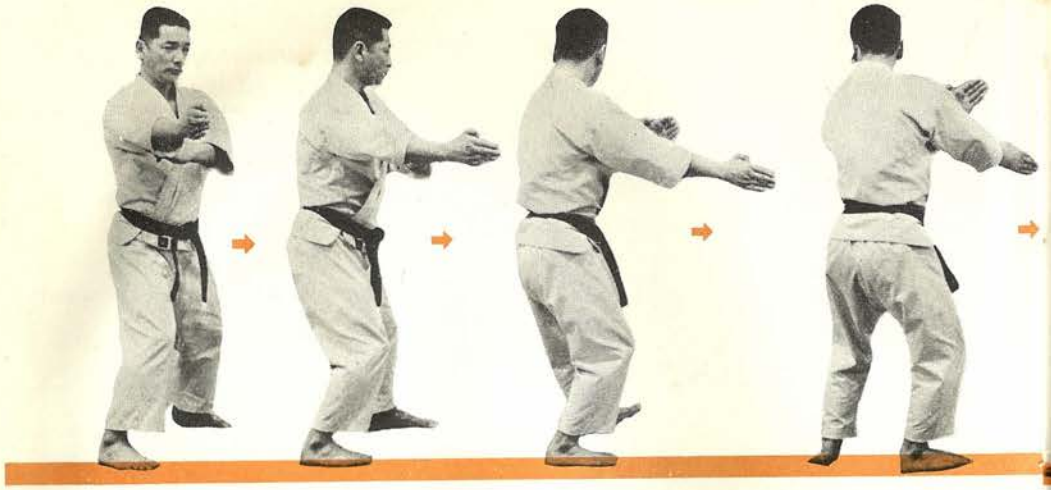




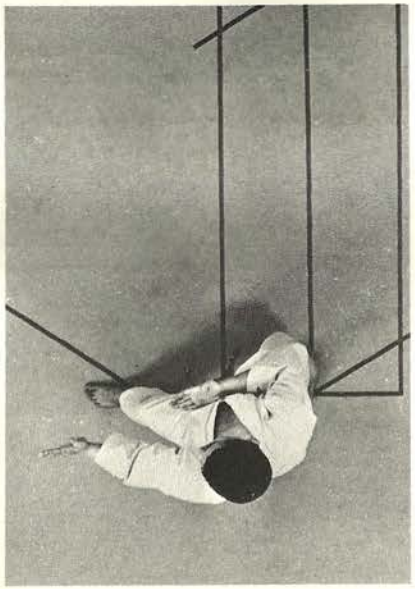
7 ***Migi zenkutsu-dachi***
Right forward stance

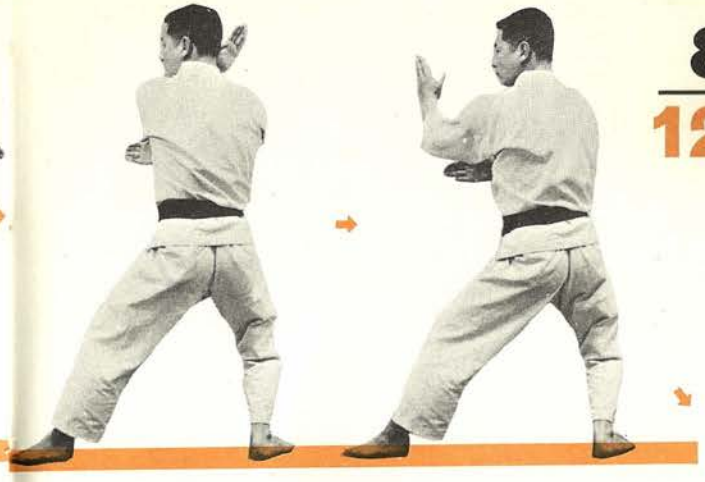
11 ***Migi shihon nukite chūdan "tate-zuki"***
Chest blow with fingers of right hand
Hidari-shō "osae-uke"
Pressing block with left palm

While thrusting right hand straight forward from chest, slide left hand, palm down, smoothly along underside of left forearm. At end of movement, left forearm should be close to chest.



Top and side views of Stance 8, Technique 12.

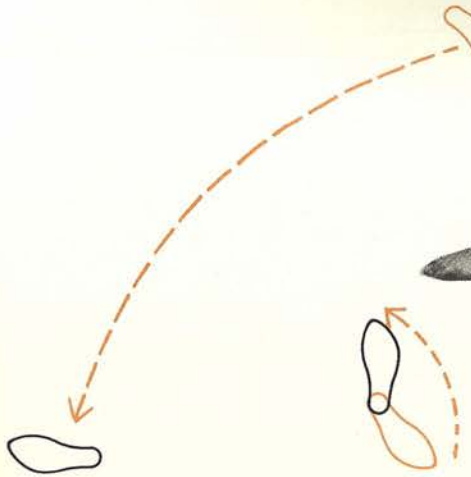


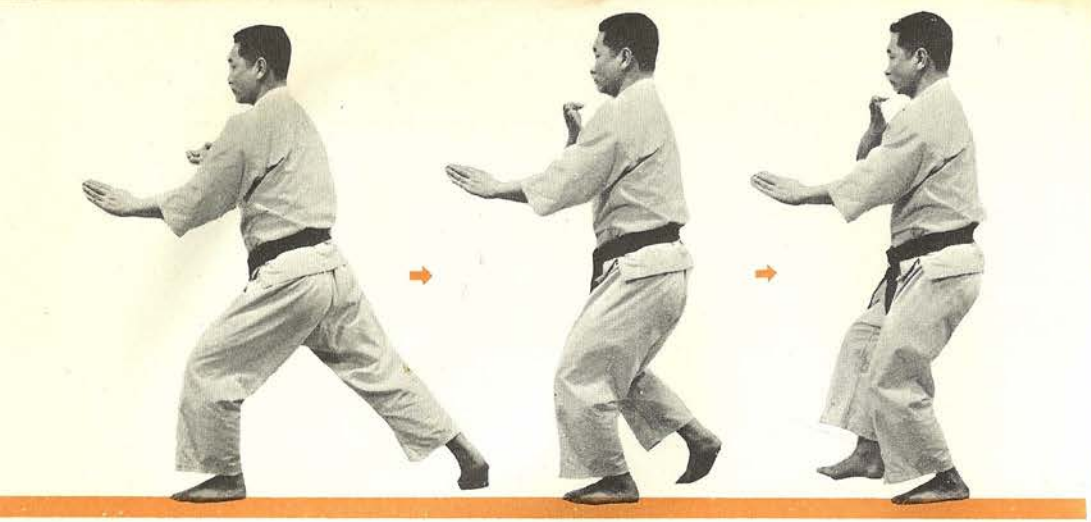


8 ***Migi kōkutsu-dachi***
Right back stance

12 ***Hidari "shutō-uke"***
Left knife-hand block

With right leg as pivot, rotate hips and left leg in wide arc to the left.



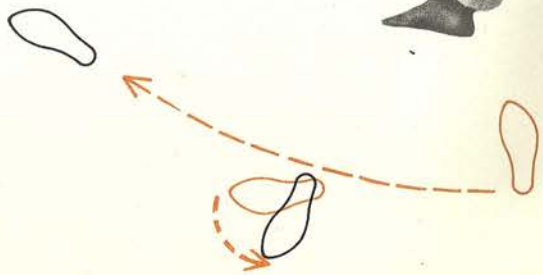


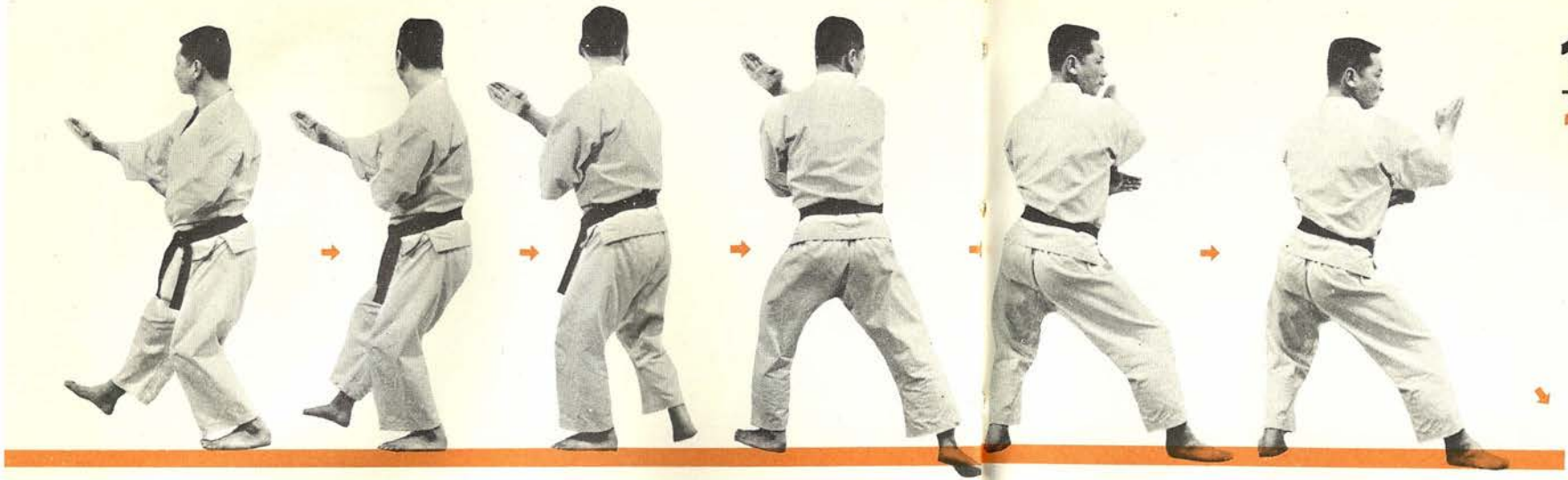
Top and side views of Stance 9, Technique 13.

9 ***Hidari kōkutsu-dachi***
Left back stance

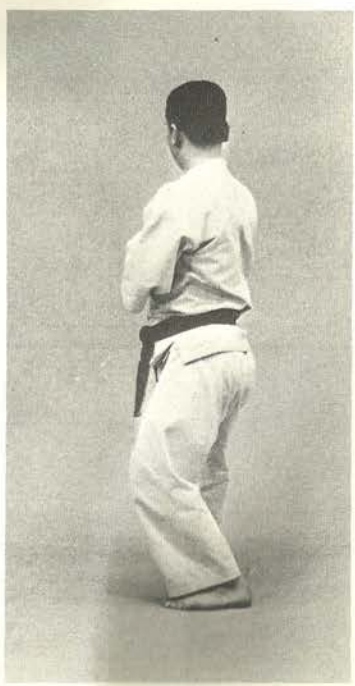
13 ***Migi "shutō-uke"***
Right knife-hand block

Shifting body weight to the left leg, slide right foot forward and to the right.

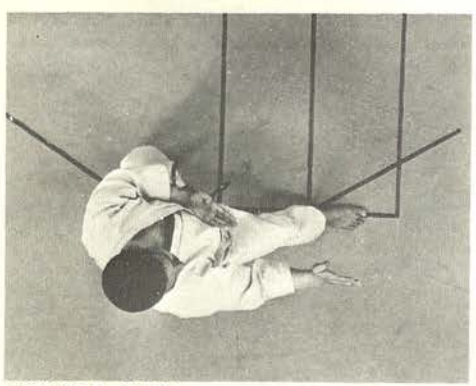




Use left leg to pivot. Rotate hips to the right, bringing right foot one step to the right of left foot.

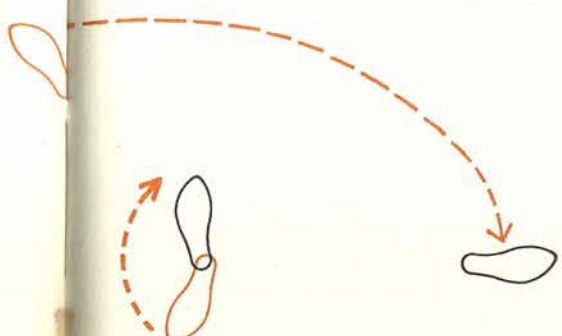


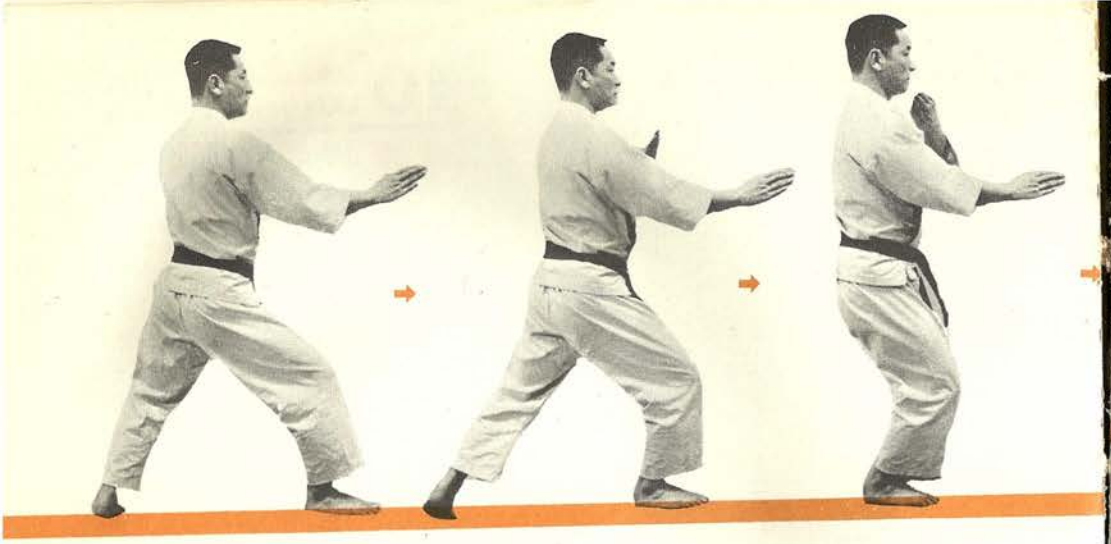
Top and side views of Stance 10, Technique 14.



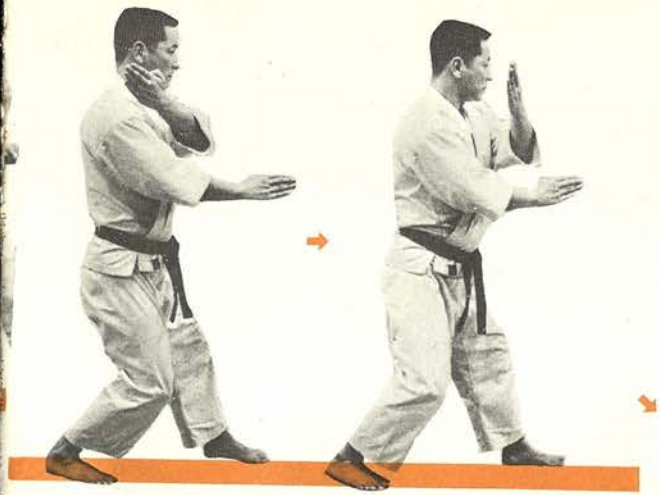
10 ***Hidari kōkutsu-dachi***
Left back stance

14 ***Migi "shutō-uke"***
Right knife-hand block





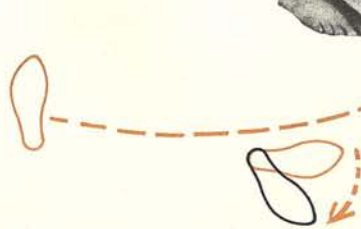
Top and side views of Stance 11, Technique 15.

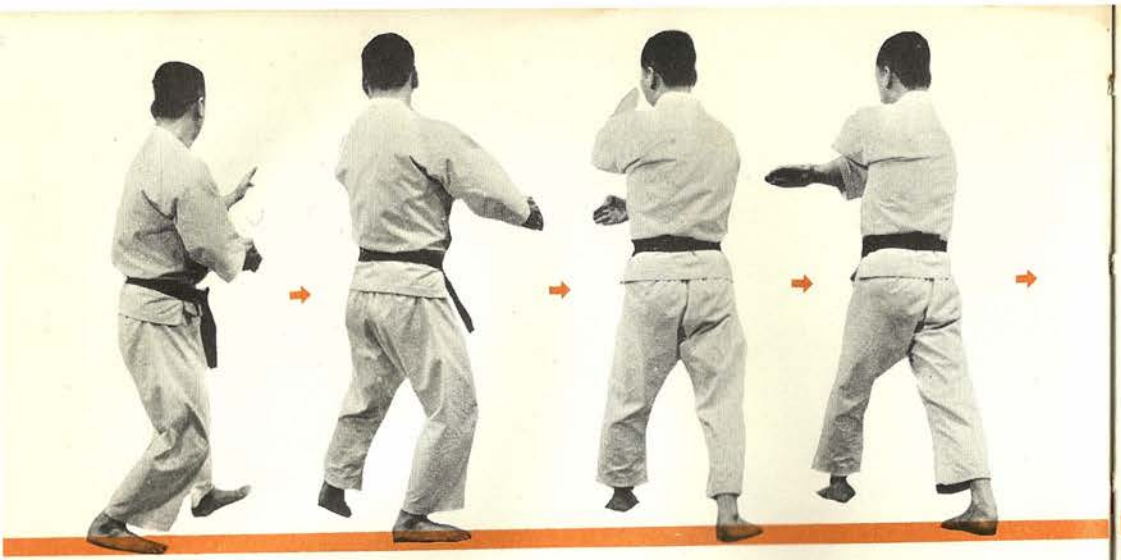


11 ***Migi kōkutsu-dachi***
Right back stance

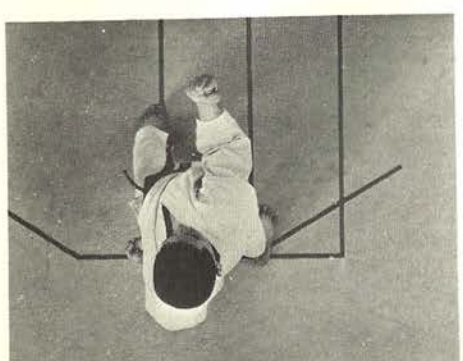
15 ***Hidari "shutō-uke"***
Left knife-hand block

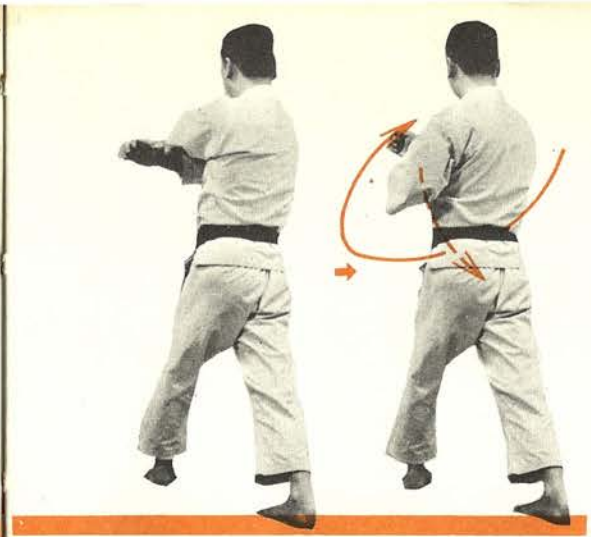
While transferring body weight to right leg, slide left foot one step forward.





Top and side views of Stance 12, Technique 16.

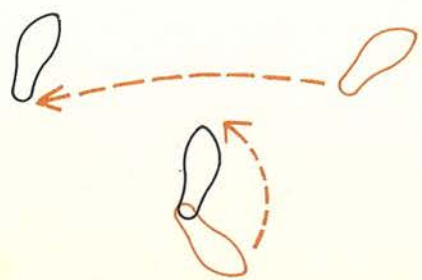




12 ***Hidari zenkutsu-dachi***
Left forward stance

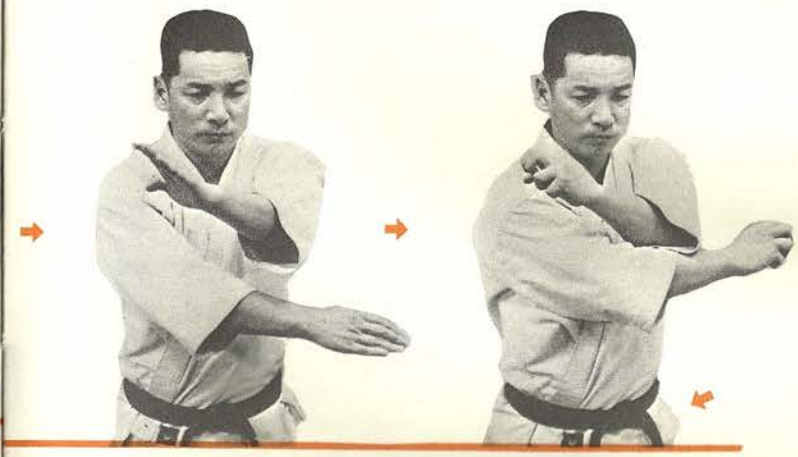
16 ***Migi chūdan "uchi-uke"***
Right middle inside block

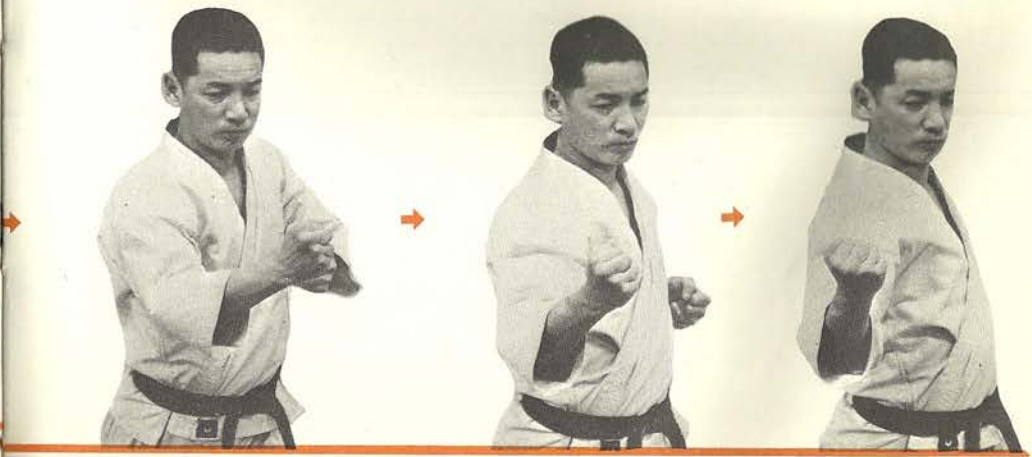
Pivot on right foot and bring left foot to the left. As arms cross in front of body, clench fists. Right fist passes under left elbow from right side and forms arc as it is thrust forward. Bring left fist back to waist level at left side.

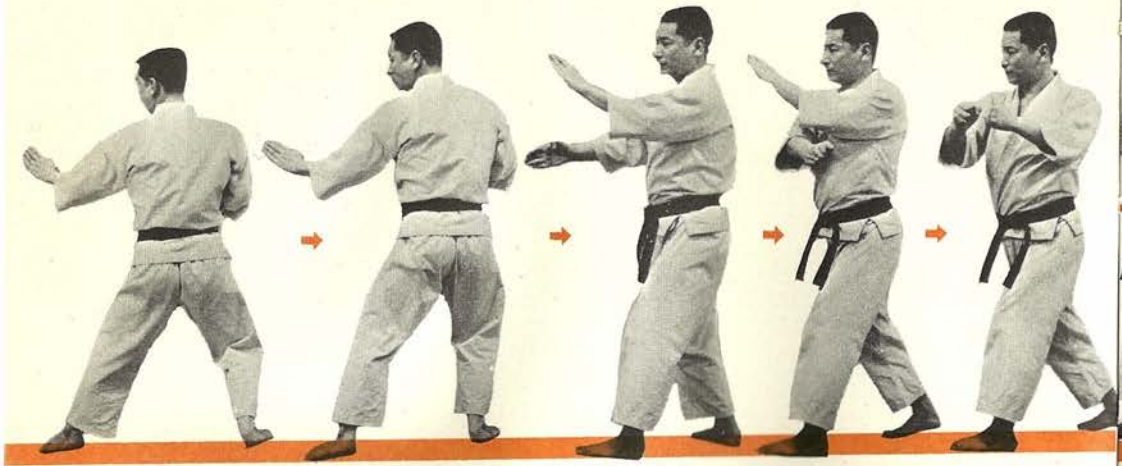


Details of Technique 16

Rotation of hips should be smooth and sufficient to twist the upper part of the body so that right hip faces squarely forward. Keep both arms taut, but particularly the left arm, which should be pulled back as far as possible.

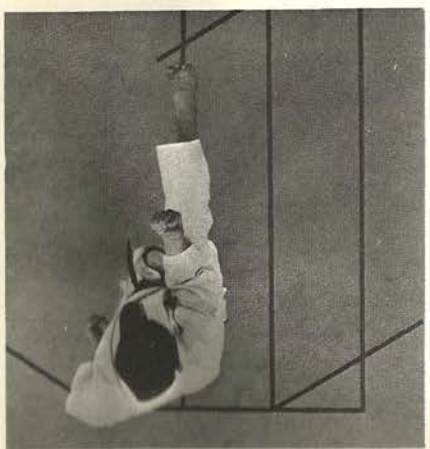




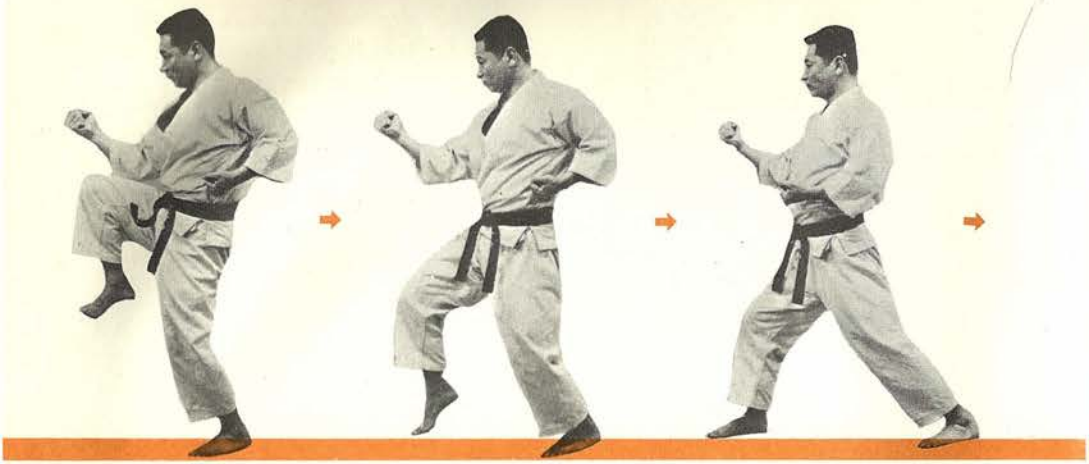


NOTE: Photos above are taken from left side.

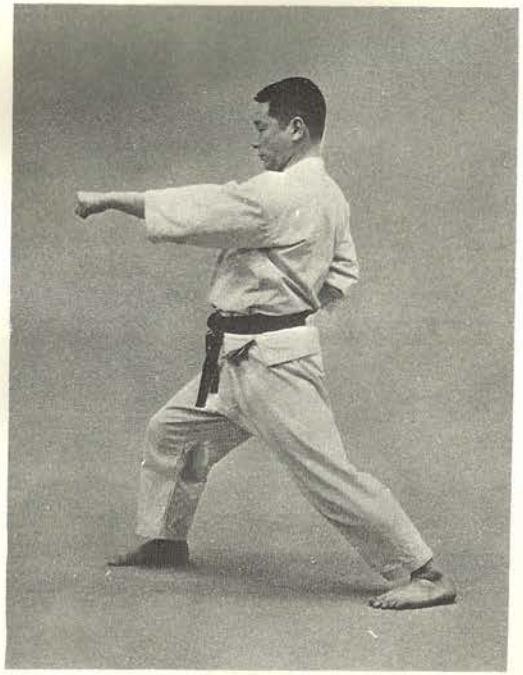
Top and side views of Technique 17.

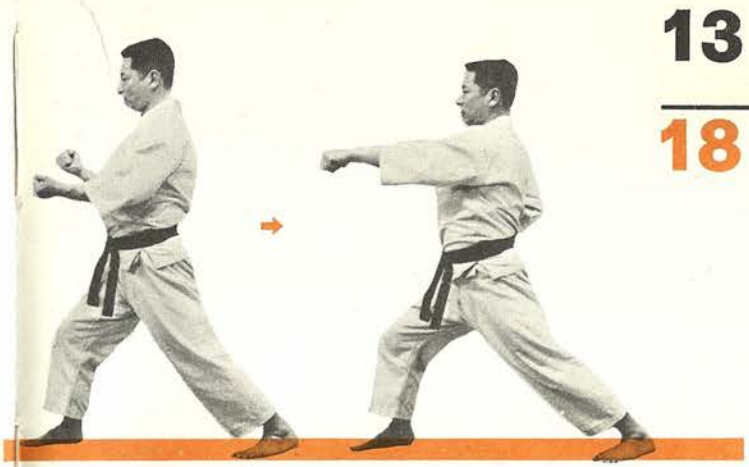


17 *Migi mae "keage"* Right front snap kick



Top and side views of Stance 13, Technique 18.

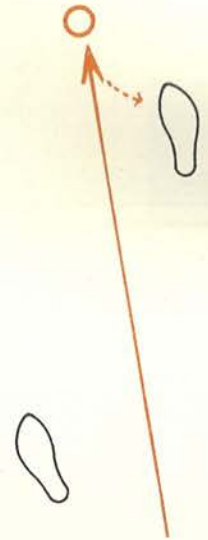




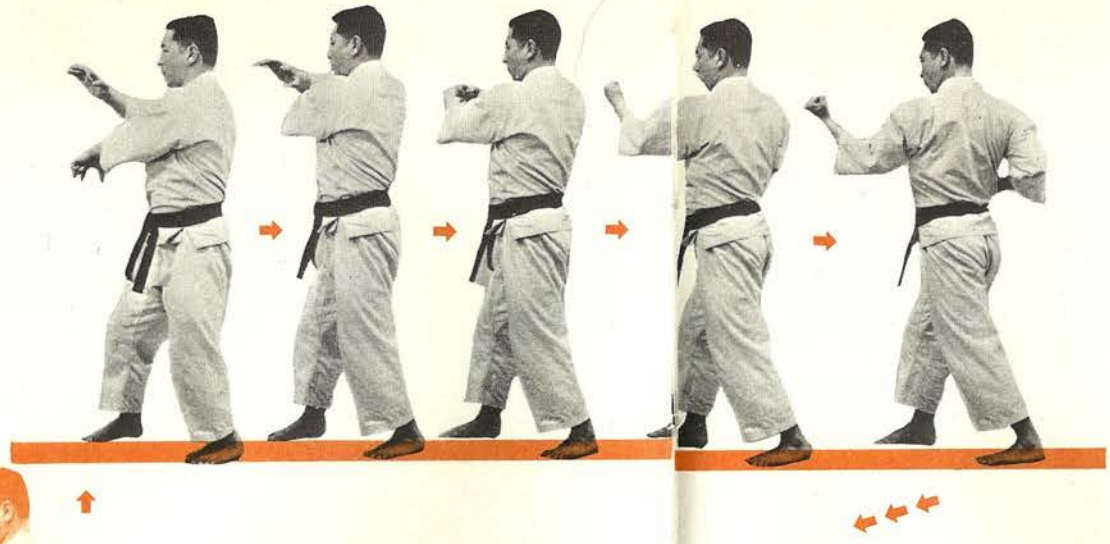
13 ***Migi zenkutsu-dachi***
Right forward stance

18 ***Hidari-ken "chūdan-zuki"***
Left fist body punch

As soon as foot is returned to floor and stance taken, strike with left fist.



19 *Hidari chūdan "uchi-uke"*
Left middle inside block



Turning hips to right, slide right foot back one-half step and thrust left hip forward. Bring left fist from right side and bend elbow so that forearm slants upwards and outwards. Keep arms tense.

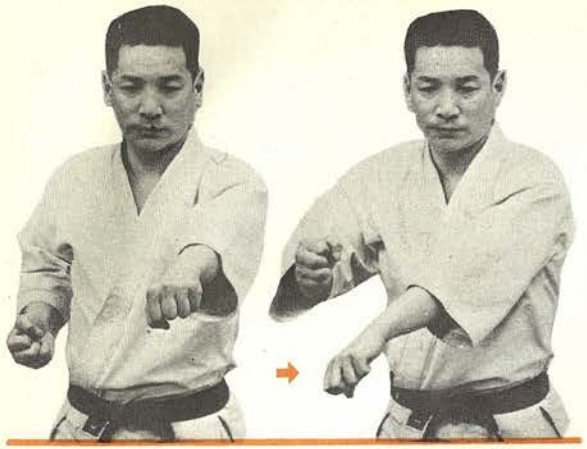
Top and side views of Technique 19.

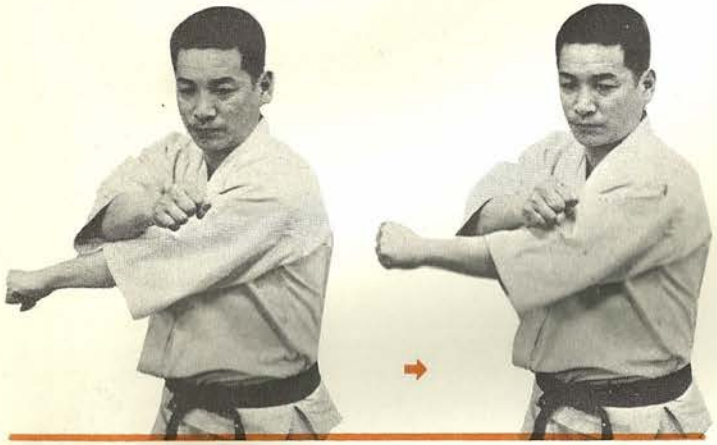
14 *Migi hiza-kutsu*
Right knee bend

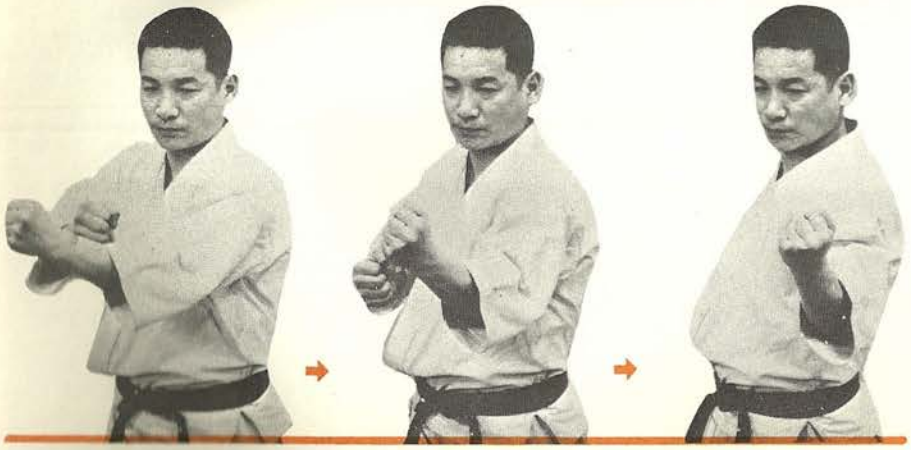
20 *Hidari mae "keage"*
Left front snap kick

Top and side views of Stance 14, Technique 20.

Details of Technique 19







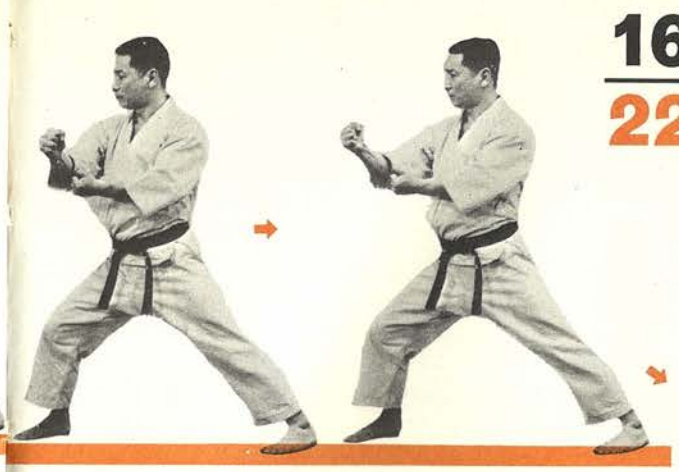
15 ***Hidari zenkutsu-dachi***
Left forward stance

21 ***Migi-ken "chūdan-zuki"***
Right fist body punch

Techniques 19, 20, and 21 must be executed without pause.

Top and side views of Stance 15, Technique 21.

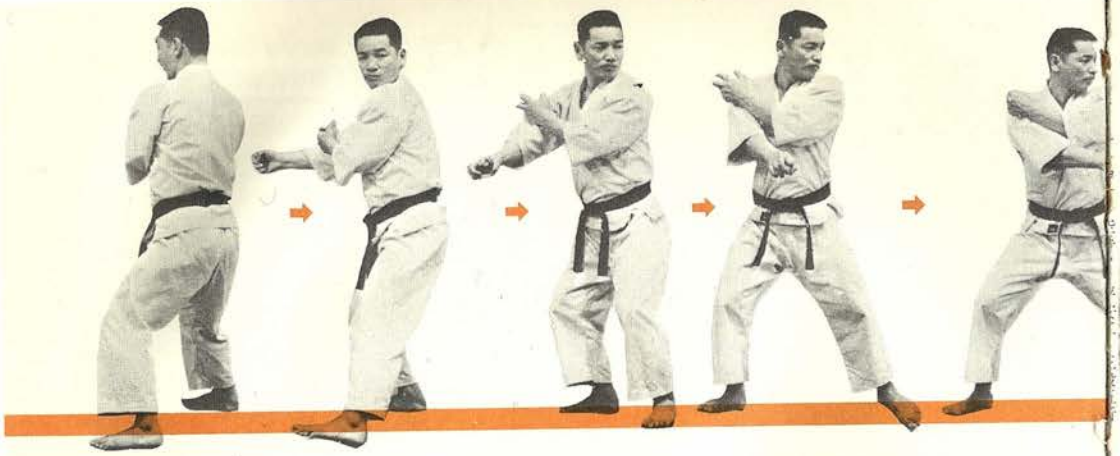
Top and side views of Stance 16, Technique 22.



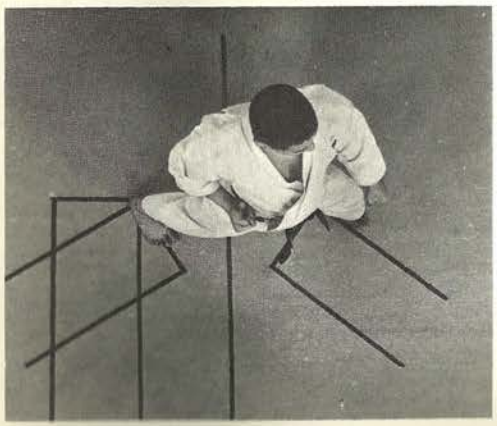
16 ***Migi zenkutsu-dachi***
Right forward stance

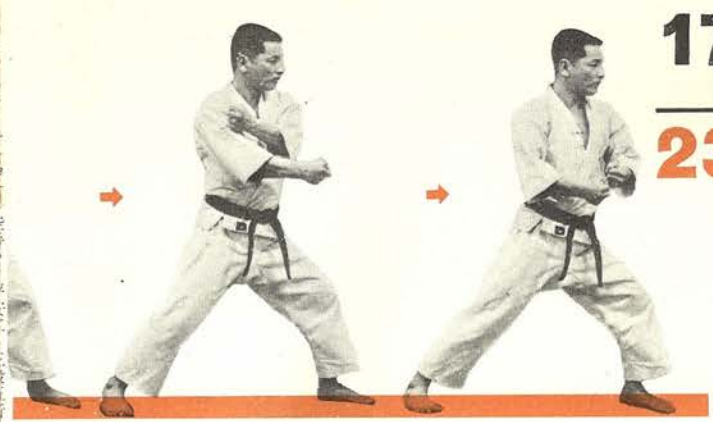
22 ***Migi chūdan "morote-uke"***
Both hands right middle block
Migi-ken tekubi chūdan "uchi-uke"
Middle inside block with right wrist and fist

Bring right fist from left side into position, forearm slanted up and forward. Little finger of left fist should touch inside of right elbow.



Top and side views of Stance 17, Technique 23.

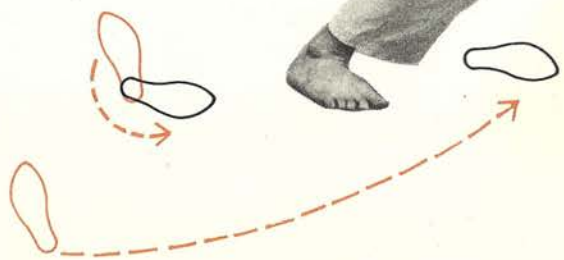


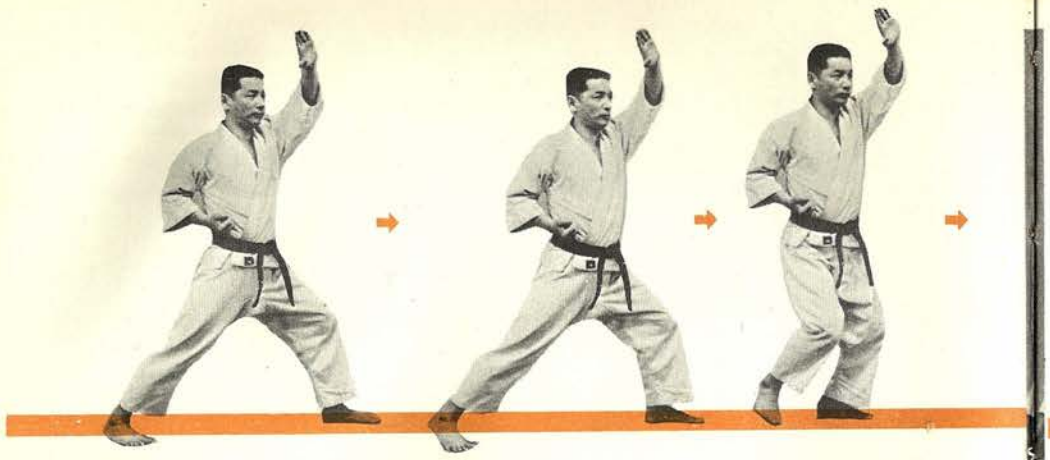


17 ***Hidari zenkutsu-dachi***
Left forward stance

23 ***Hidari "gedan-barai"***
Left downward sweep

Using right heel as pivot, turn counterclockwise and take a big step with left foot. After unclenching left fist and bringing it up to right shoulder, strike downward diagonally with left fist. At end of movement, left fist is above left knee.



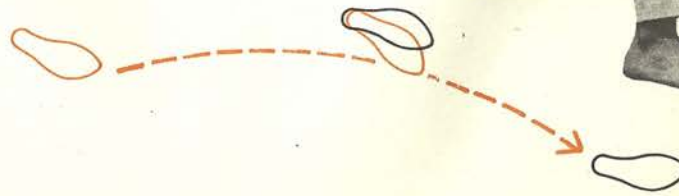


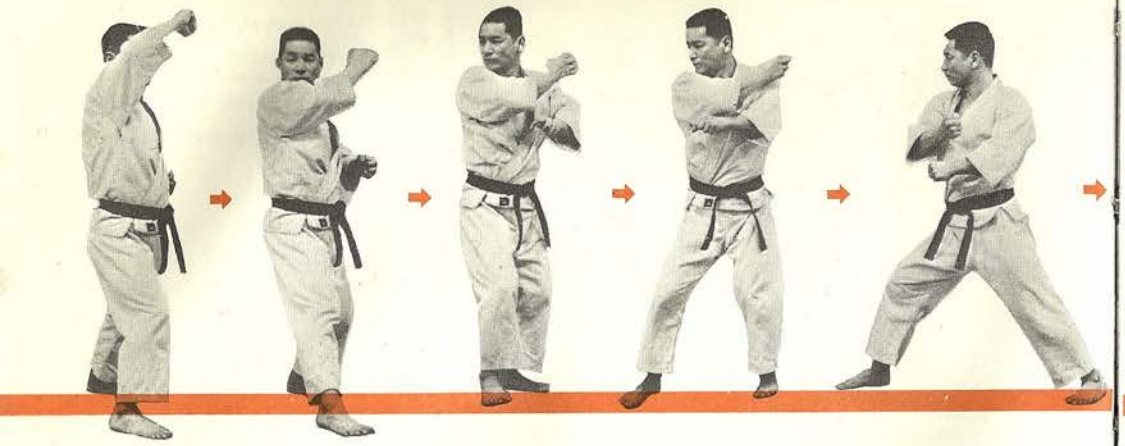
Top and side views of Stance 18, Technique 24.

18 *Migi zenkutsu-dachi* Right forward stance

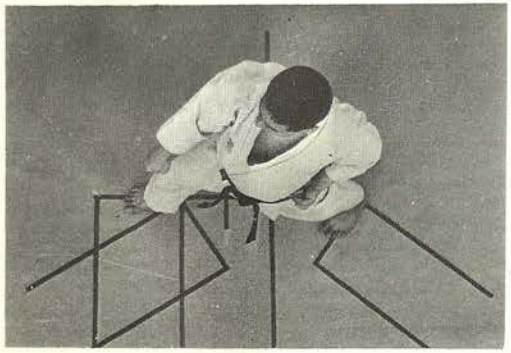
24 *Migi jōdan "age-uke"* Right upper rising block

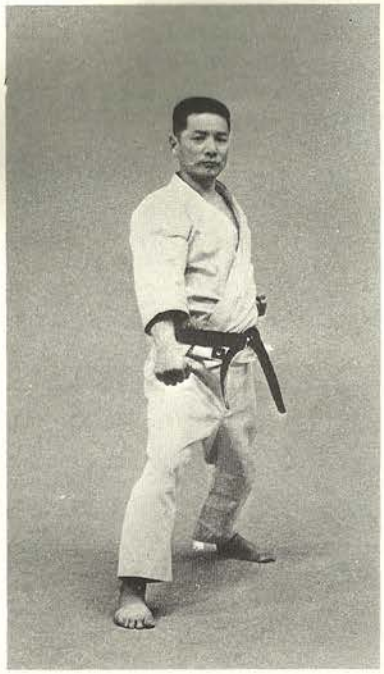
Slide right foot forward and to the right. After opening left hand and raising it above head, clench fist and bring arm down to left side of body. Twist right fist upward above forehead. Arms cross in front of chin, right arm in front. Back of right hand faces backward.





Top and side views of Stance 19 Technique 25.





19 ***Migi zenkutsu-dachi***
Right forward stance

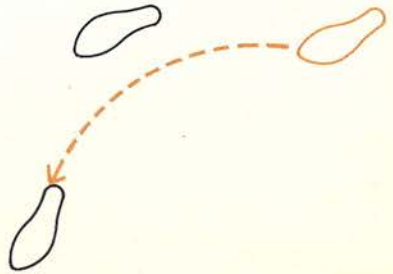
25 ***Migi "gedan-barai"***
Right downward sweep

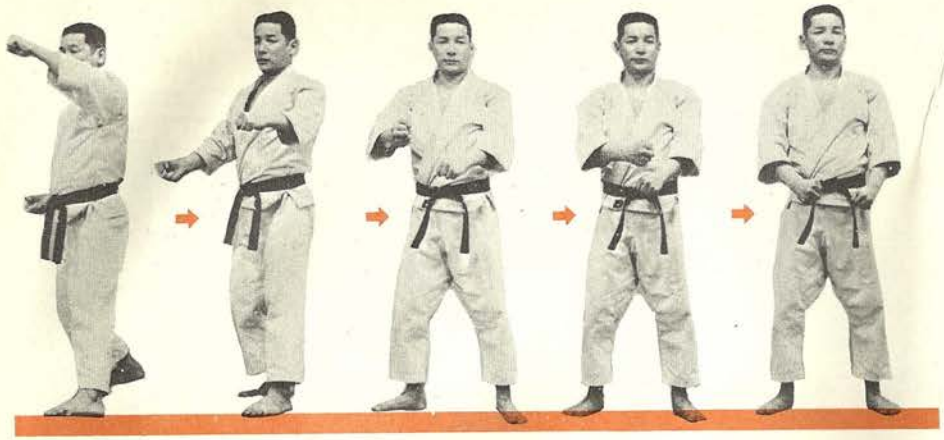
Open right hand and raise above forehead. As left foot is slid forward and to the left, clench right fist and bring it down to right side and raise left fist above forehead.

Top and side views of Stance 20, Technique 26.

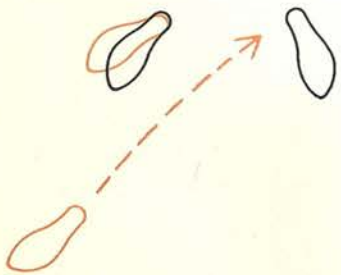
20 ***Hidari zenkutsu-dachi***
Left forward stance

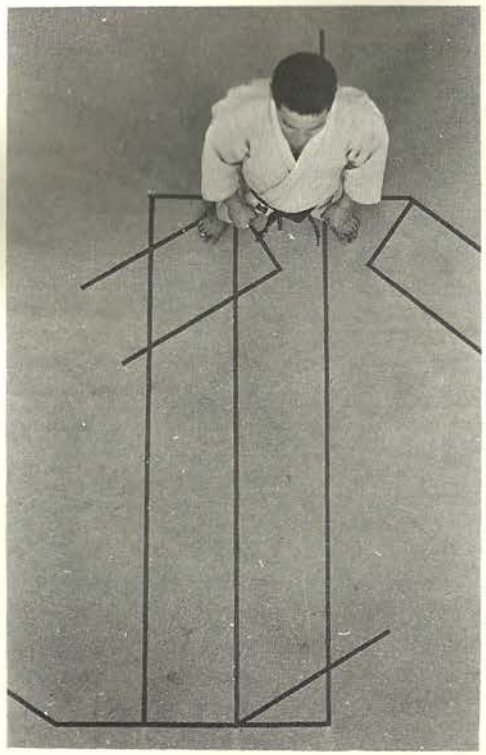
26 ***Hidari jōdan "age-uke"***
Left upper rising block

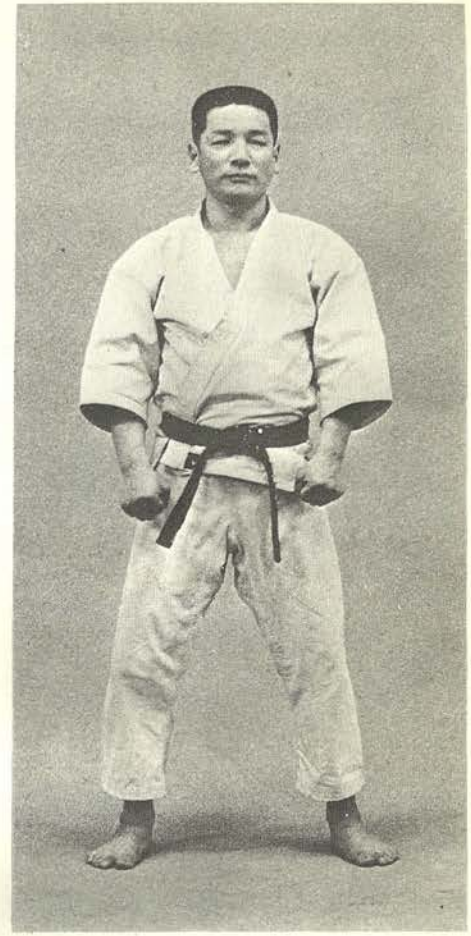




Retract left foot to return to position of readiness.







SHIZEN-TAI
NATURAL POSITION

An attack to the left side of your face can be swept aside with back of left wrist. Right fist should be poised for follow-through.

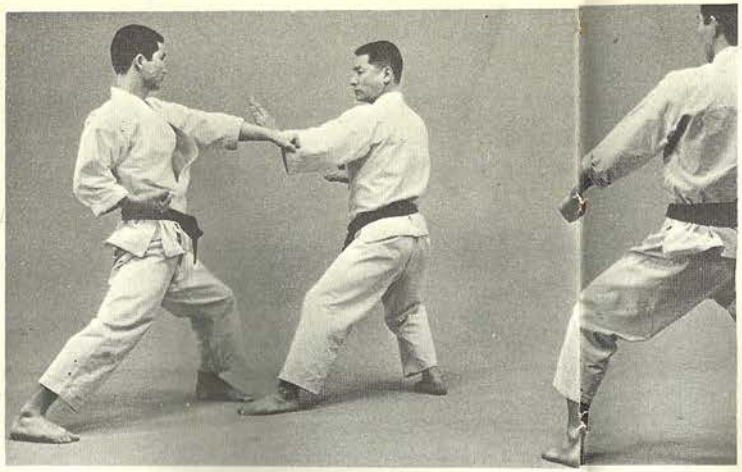
When opponent tries to hit you in the face with fist, catch inside of his wrist with your left wrist and strike elbow with right hammer fist.

After blocking adversary's right punch from the outside with back of right wrist, retaliate with left uppercut to face.

If opponent aims a right hand blow to your left side, ward off blow with left elbow and strike him in chest with left fist.

In Technique 6, when attacked by a second opponent from behind, avert the attack by twisting your body sideways, hitting opponent in face with right fist, and kicking him in right side with side of right foot.

If adversary is at a greater distance, parry his right punch with back of right fist and, at same time, kick him in the right side with side of right foot.



Application of Technique 11

Use left palm to divert wrist of opponent's striking arm, and follow through with punch to chest area with right hand.

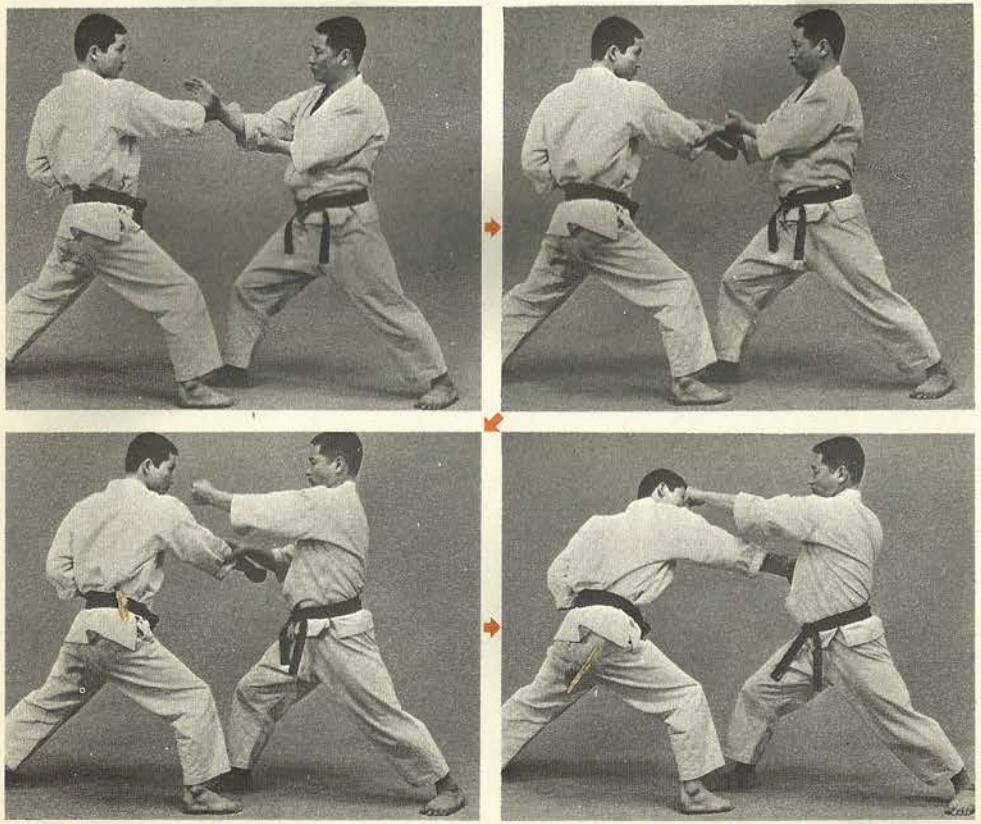
Application of Techniques 15–18

If you are blocking an adversary's blow to your chest area with your left knife-hand and are attacked by second opponent from your left front side, shift your left foot slightly to the left and reverse your position by twisting the upper part of your body and turning your right arm. Block with your upward-slanting forearm, and, simultaneously, make a snap kick to his chest area. When he is off-balance, strike him in the chest with your left fist.

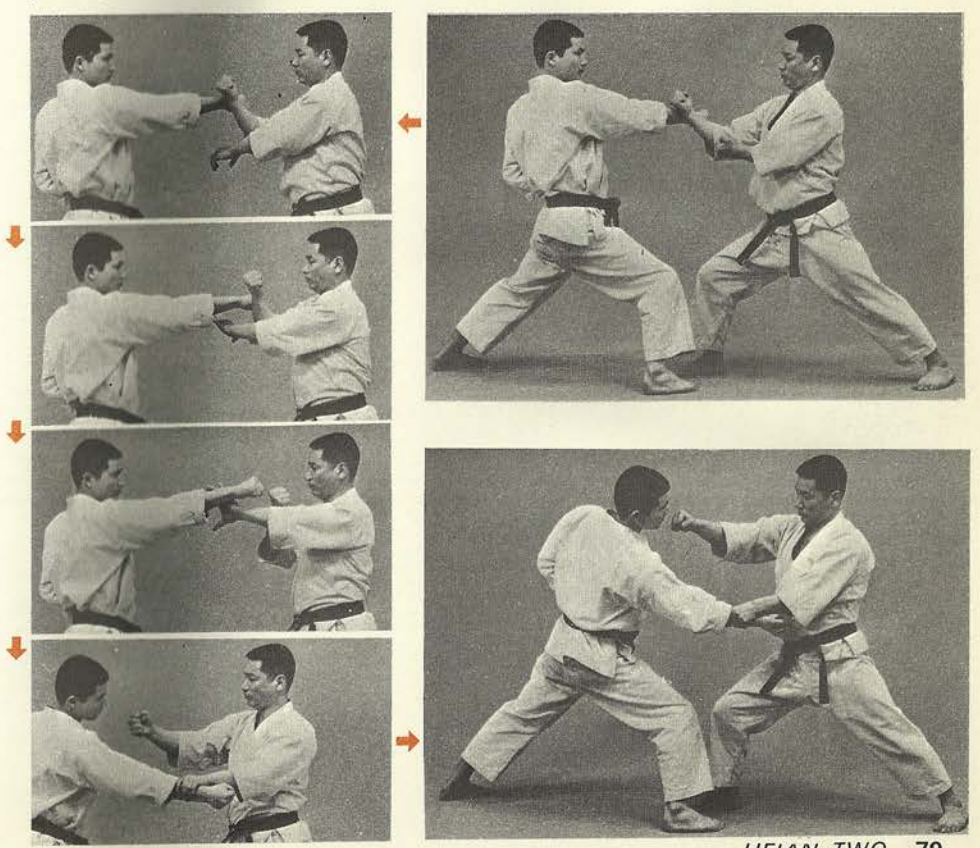
Application of Techniques 19–21

Application of Technique 22

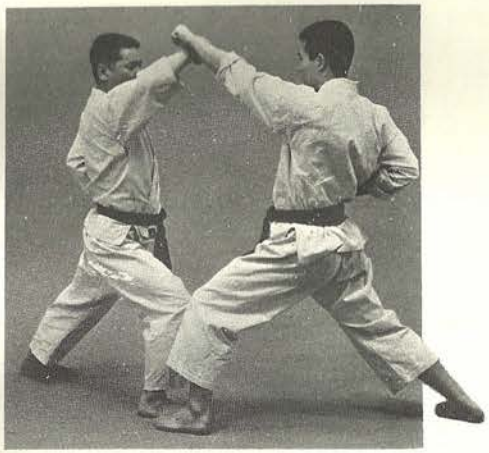
After blocking opponent's right punch with left forearm, grasp his wrist with right hand from above and pull him toward you. Then punch him in the face with left fist.



After executing augmented forearm block, grab adversary's wrist with right hand from inside. Straighten right arm, which had blocked his right punch, to hit him in the face.



Although your opponent is thrown off-balance by your left downward block and follow-up punch and kick, he may attempt couterattack with a left blow to your face. Step forward and block punch with right forearm.

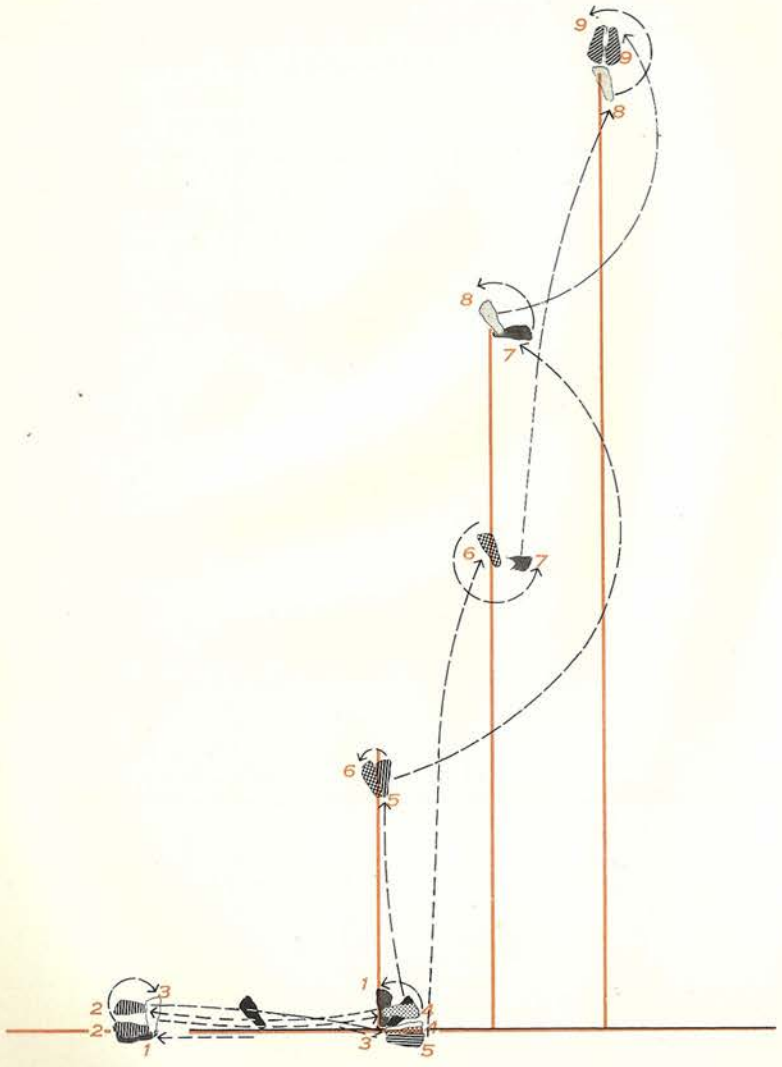


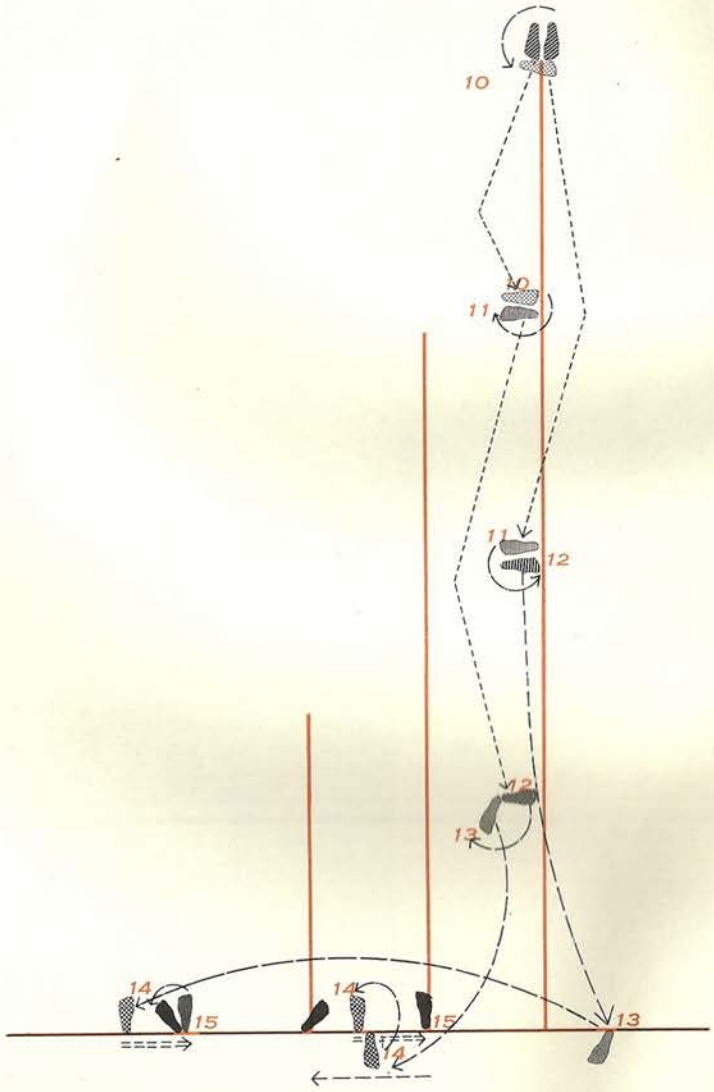
The usual thing to do after making a downward block with right forearm is to make an upper block with left wrist. You can then take a big step forward and, while making the block, attack opponent's face with left elbow. This is a very effective way to fell an opponent.

Kata Heian 3

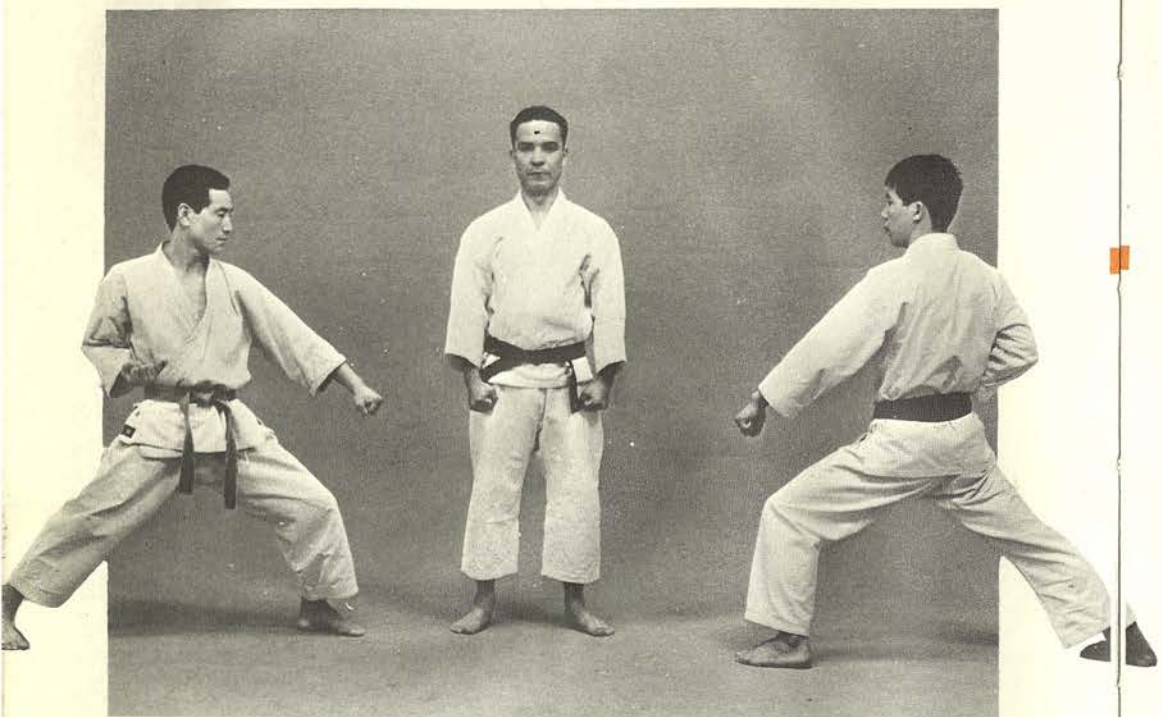
Footwork Diagram

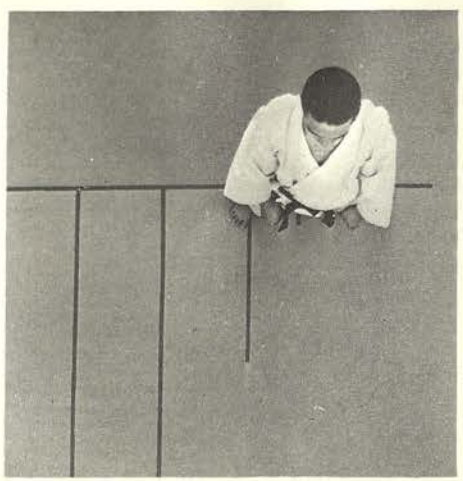
This diagram illustrates the position of the feet at each stage in the Heian 3 kata. The numerals correspond to the stance numbers in the text.



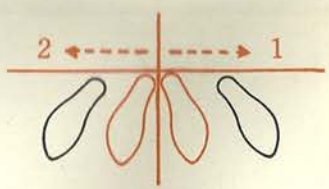


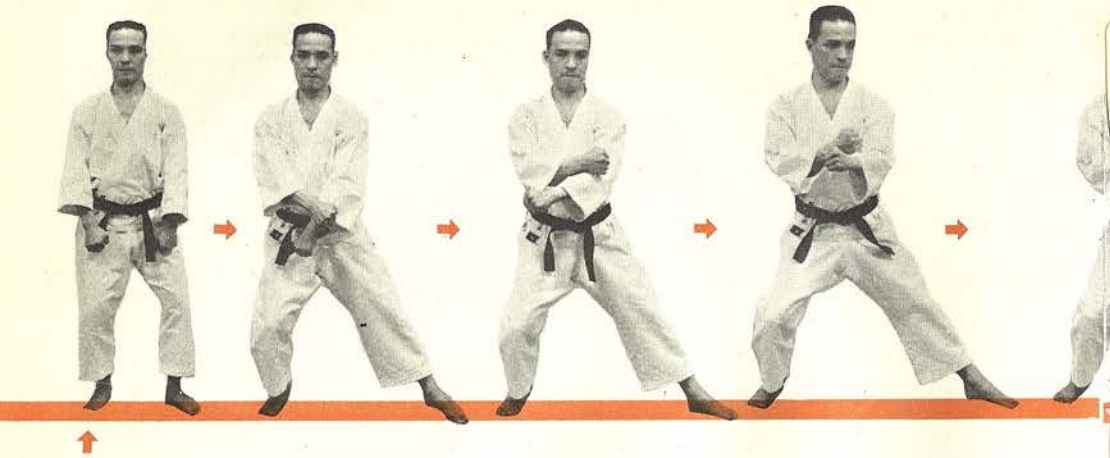
SHIZEN-TAI
NATURAL POSITION

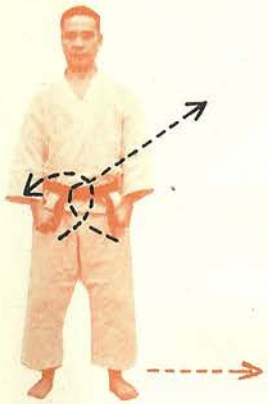




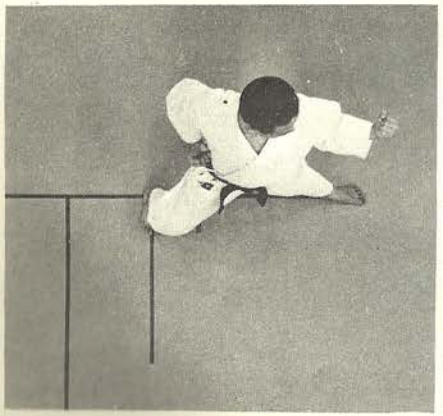
Move left foot, then right foot.







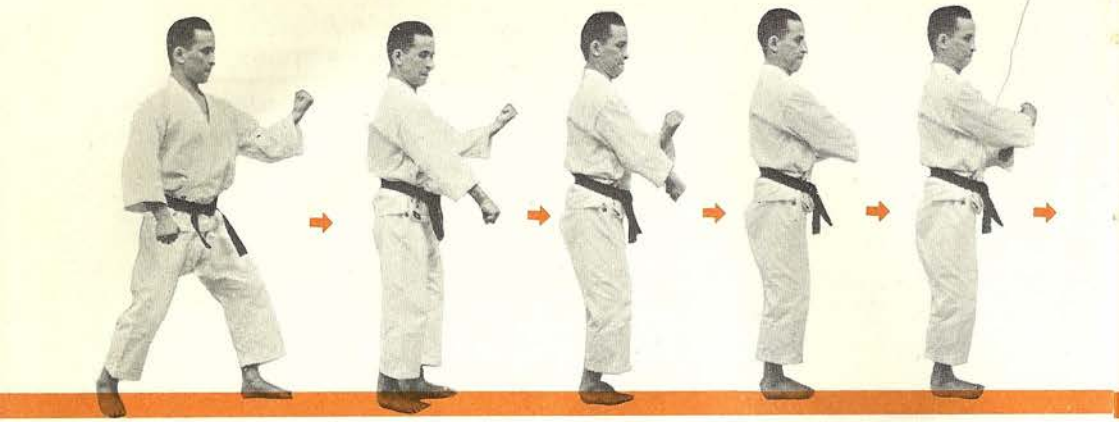
Top and side views of Stance 1, Technique 1.



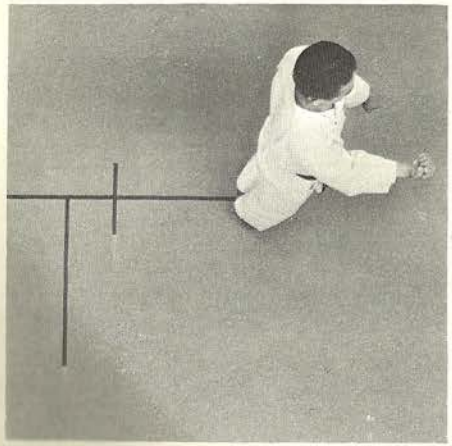
1 *Migi kōkutsu-dachi*
Right back stance

1 ***Hidari (ken) hidari sokumen chūdan "uchi-uke"***
Left (fist) left side middle inside block
Migi-ken migi koshi
Right fist at right side

Move left leg outward half a step. Bring left arm from in front of right hip in an arc outside right elbow. Bend elbow as fist is brought in front of body to a position in line with shoulders. Keep both arms tense.



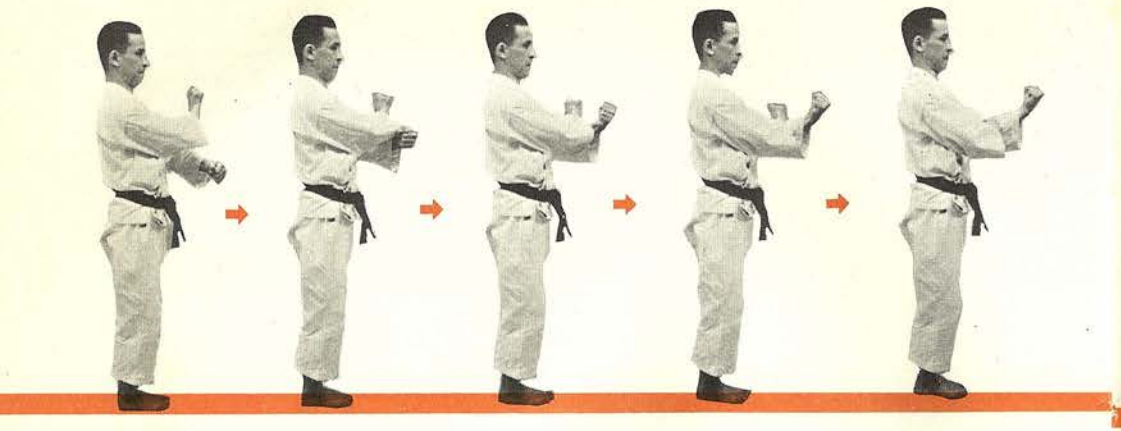
Top and side views of Stance 2, Technique 2.



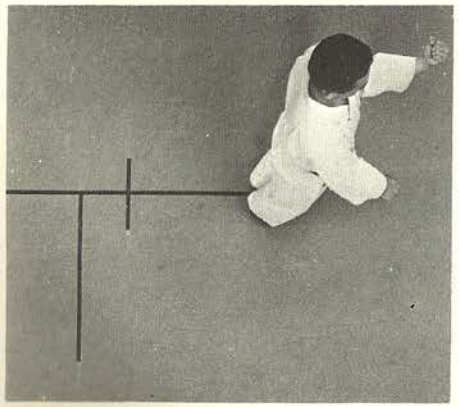
2 *Heisoku-dachi*
Closed-feet stance

2 *Migi (ken) chūdan "uchi-uke"*
Right (fist) middle inside block
Hidari "gedan-barai"
Left downward sweep

Bring right foot alongside left foot. Swing right fist outside left elbow and bring arms in front of body: right elbow bent with forearm slanting upward and outward; left elbow straight with fist in front of left thigh. Keep arms tense and end movement with arms same distance from body.



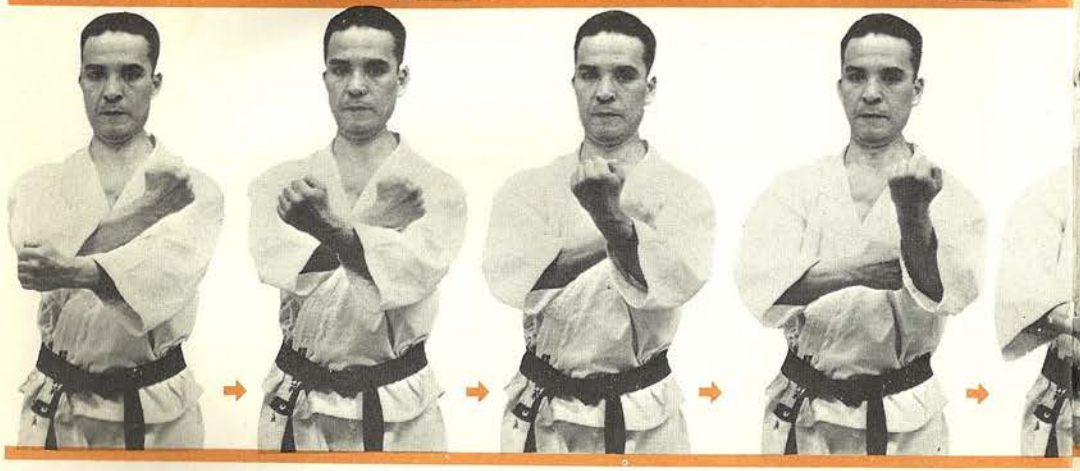
Top and side views of Technique 3.



3 ***Hidari (ken) chūdan "uchi-uke"***
Left (fist) middle inside block
Migi "gedan-barai"
Right downward sweep

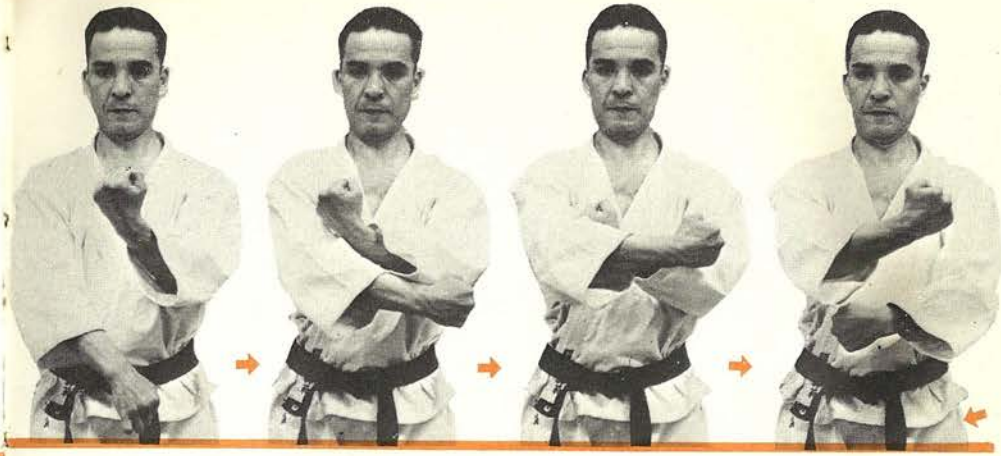
Swing left fist outside right elbow and bring arms back in front of body: left elbow bent with forearm slanting upward and outward, right elbow straight with fist in front of right thigh. Execute Techniques 2 and 3 without pause.

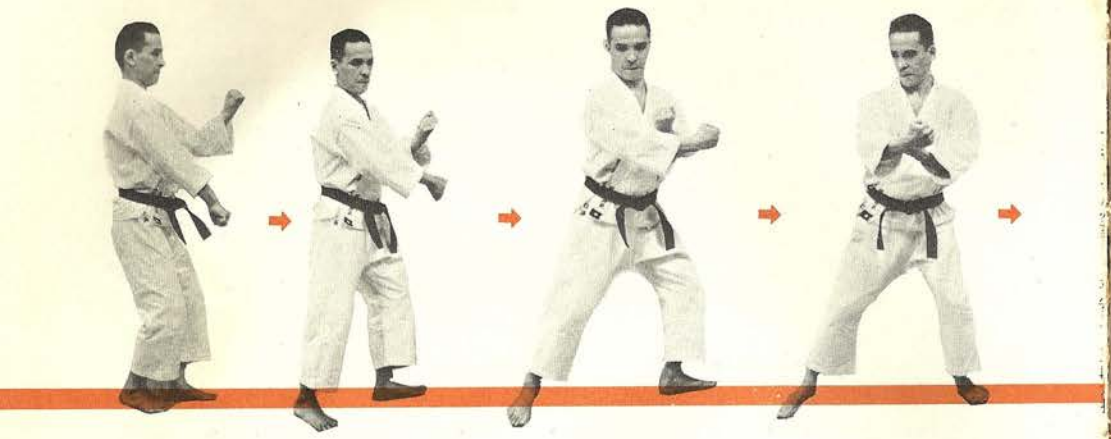
Details of Technique 2



Details of Technique 3

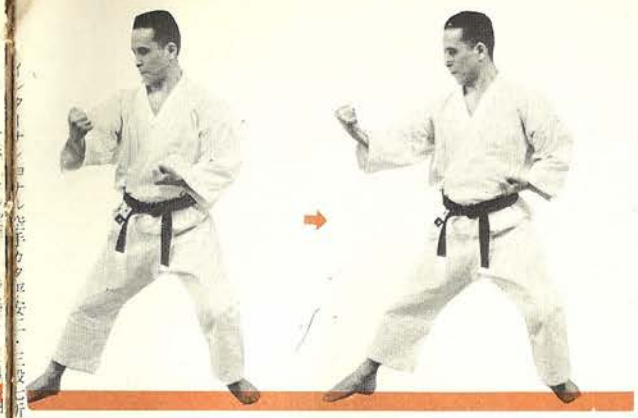
In these blocking techniques, keep the elbows close to the body, moving them only enough to perform the movements. Note that the fist of the blocking arm passes outside the elbow of the downward sweeping arm.





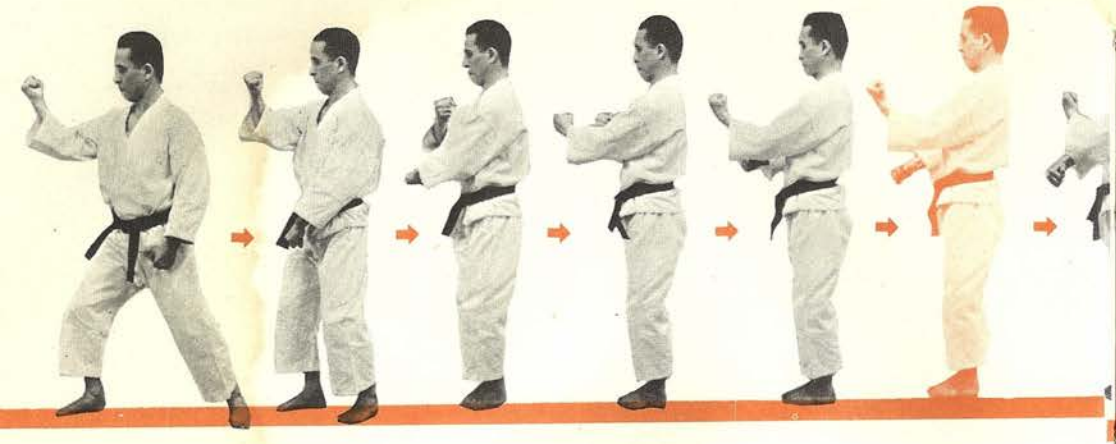
Twist hips to the right, making a wide arc with the right foot, and turn face to the right.

Top and side views of Stance 3, Technique 4.

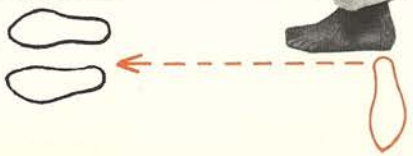


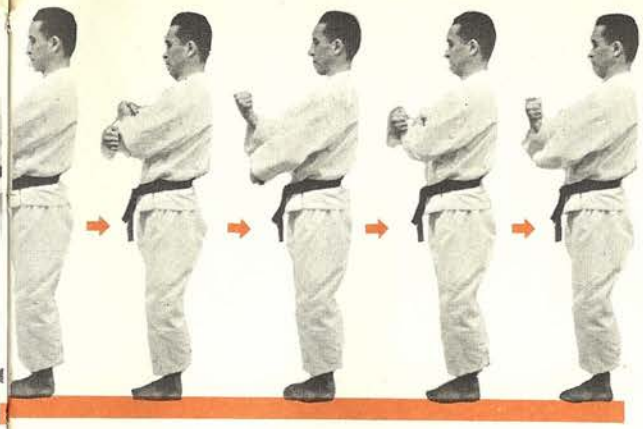
3 *Hidari kōkutsu-dachi*
Left back stance

4 *Migi (ken) chūdan "uchi-uke"*
Right (fist) middle inside block



Top and side views of Stance 4, Technique 5.





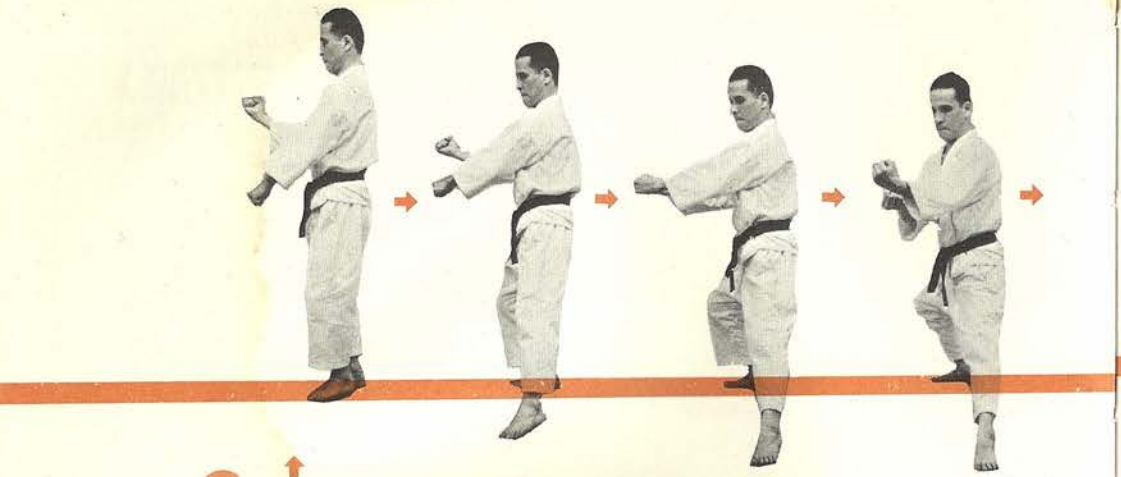
4 ***Heisoku-dachi***
Closed-feet stance

5 ***Hidari (ken) chūdan "uchi-uke"***
Left (fist) middle inside block
Migi "gedan-barai"
Right downward sweep

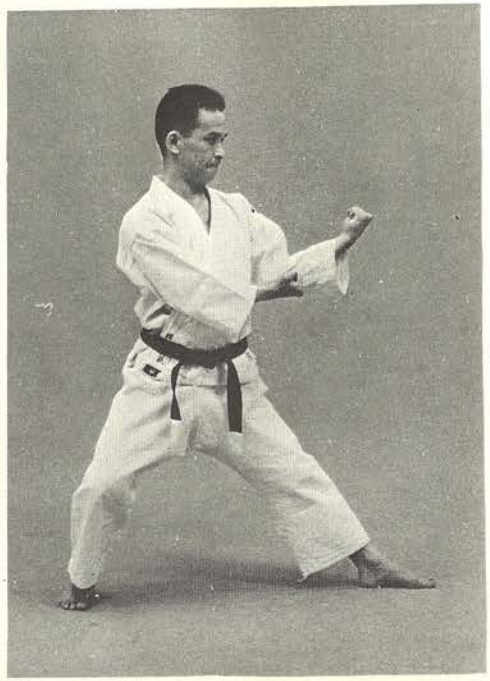
6 ***Migi-ken chūdan "uchi-uke"***
Right (fist) middle inside block
Hidari "gedan-barai"
Left downward sweep

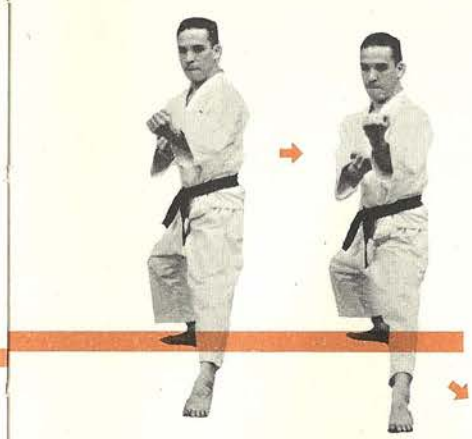
Bring left foot alongside right foot. Do not pause between Techniques 5 and 6.

Top and side views of Stance 4, Technique 6.



Top and side views of Stance 5, Technique 7.



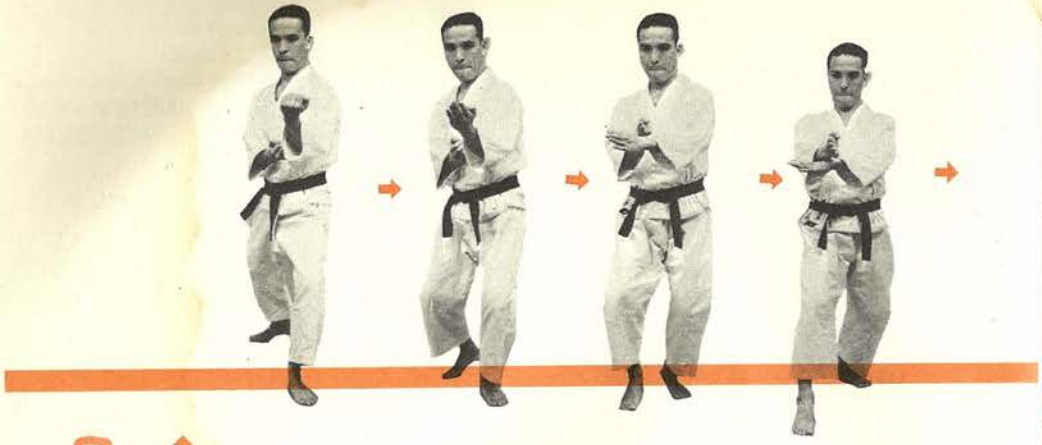


5 ***Migi kōkutsu-dachi***
Right back stance

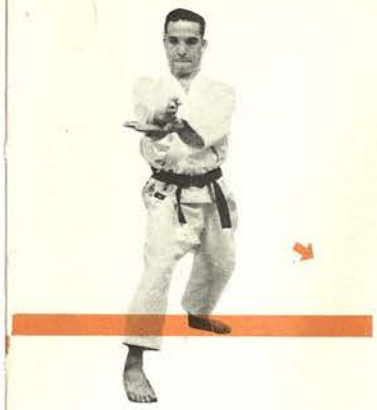
7 ***Hidari chūdan "morote-uke"***
Both hands left middle block

{ ***Hidari (ken) chūdan "uchi-uke"***
Left (fist) middle inside block
Migi (ken) hidari hiji "yoko-zoe"
Right (fist) at side of left elbow }

Slide left foot one step to the left and turn face to left. Back of left fist faces outward and slightly downward; back of right fist downward.



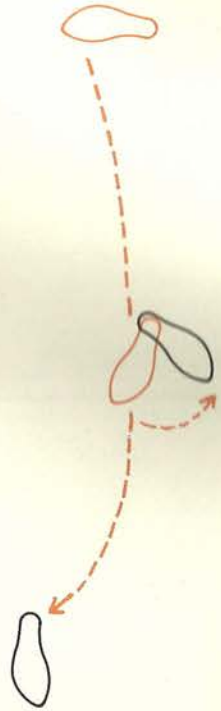
Top and side views of Stance 6, Technique 8.



6 ***Migi zenkutsu-dachi***
Right forward stance

8 ***Migi nukite chūdan "tate-zuki"***
Chest blow with fingers of right hand
Hidari-shō "osae-uke"
Left palm pressing block

Step forward with right foot. Unclench right fist and thrust it straight forward over left wrist. While unclenching left fist, bring forearm in front of chest. Left palm touches bottom of right elbow.

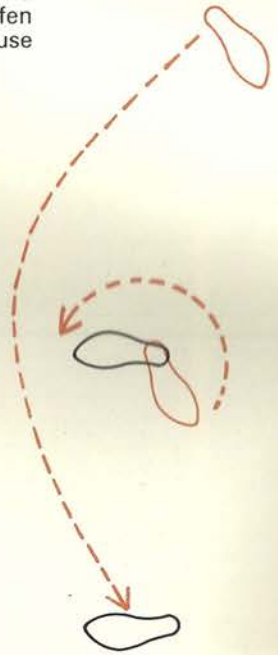


Top and side views of Stance 7, Technique 9.

7 ***Kiba-dachi***
Straddle stance

9 ***Hidari kentsui chūdan yoko "mawashi-uchi"***
Left hammer fist sweeping body blow

With right leg as pivot, twist hips to left and make a shallow arc with the left foot. Open and close right fist, palm upward, bringing it to small of back and then to waist at right side. Keep right shoulder tense and pulled back. Simultaneously stiffen left elbow and execute roundhouse blow.



Take one step forward with right foot.

Top and side views of Stance 8, Technique 10.

8 *Migi zenkutsu-dachi*
Right forward stance

10 *Migi chūdan "oi-zuki"*
Right straight body punch

Execute Techniques 9 and 10 without pause.

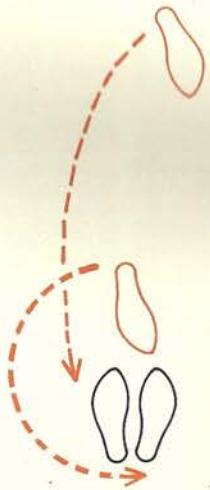
Details of Techniques 9, 10

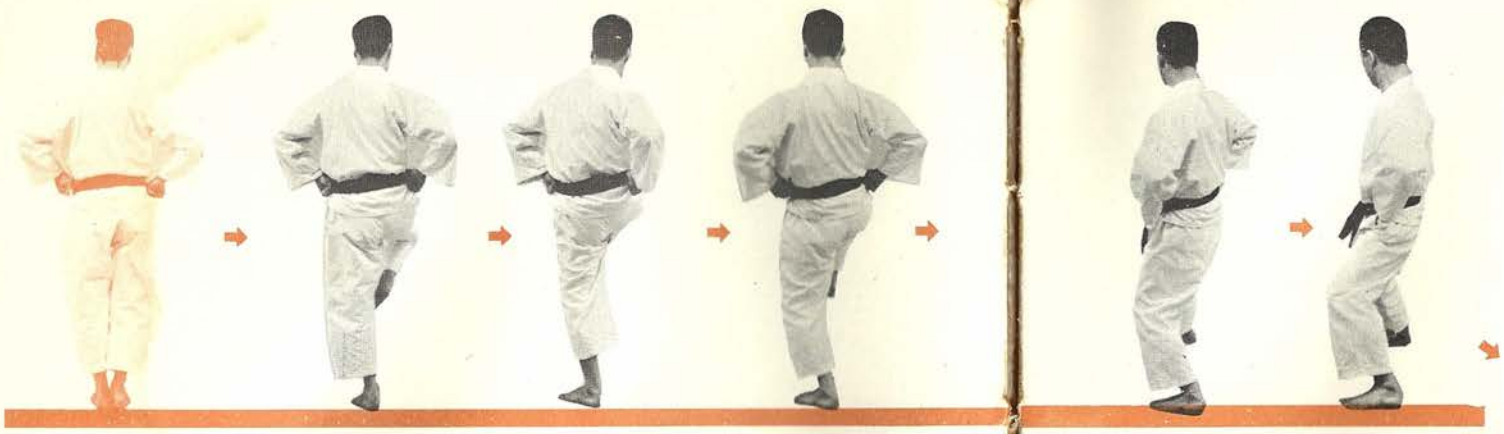
Top and side views of Stance 9, Technique 11.

9 *Heisoku-dachi*
Closed-feet stance

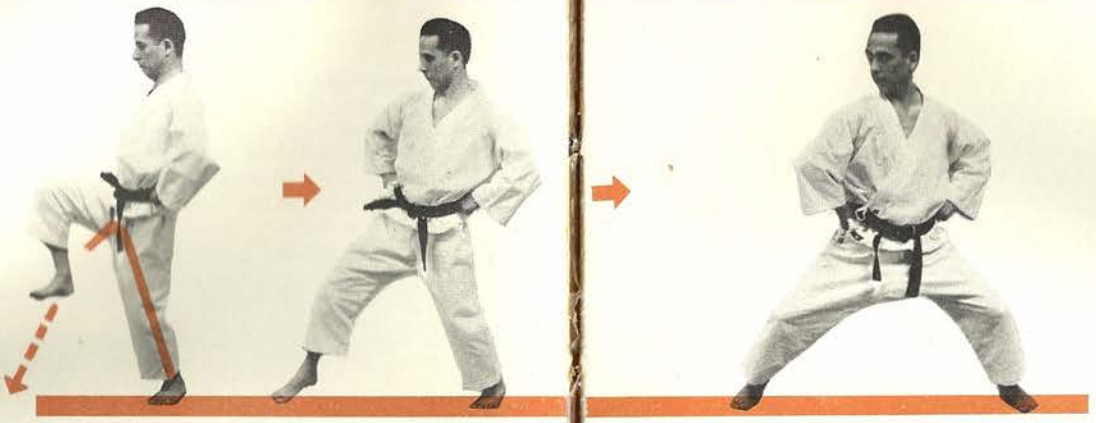
11 *Ryō-ken ryō-koshi kamae*
Both fists at side guard position

Using right foot as pivot, turn hips slowly to the left and bring left foot alongside right foot. Place hands on hips and spread out elbows. Execute slowly with head, hands, and feet in unison.

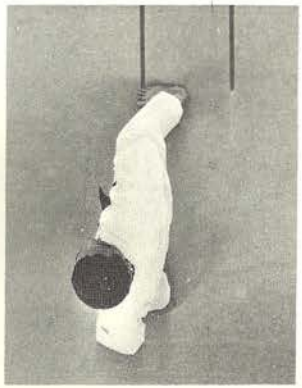




Photos at right taken from left side.



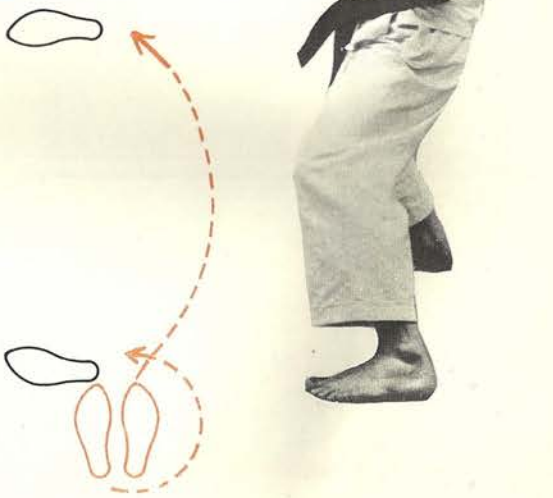
Top and side views of Stance 10, Technique 12.



10 *Kiba-dachi* Straddle stance

12 *Migi empi "yoko-uchi"* Side blow with right elbow

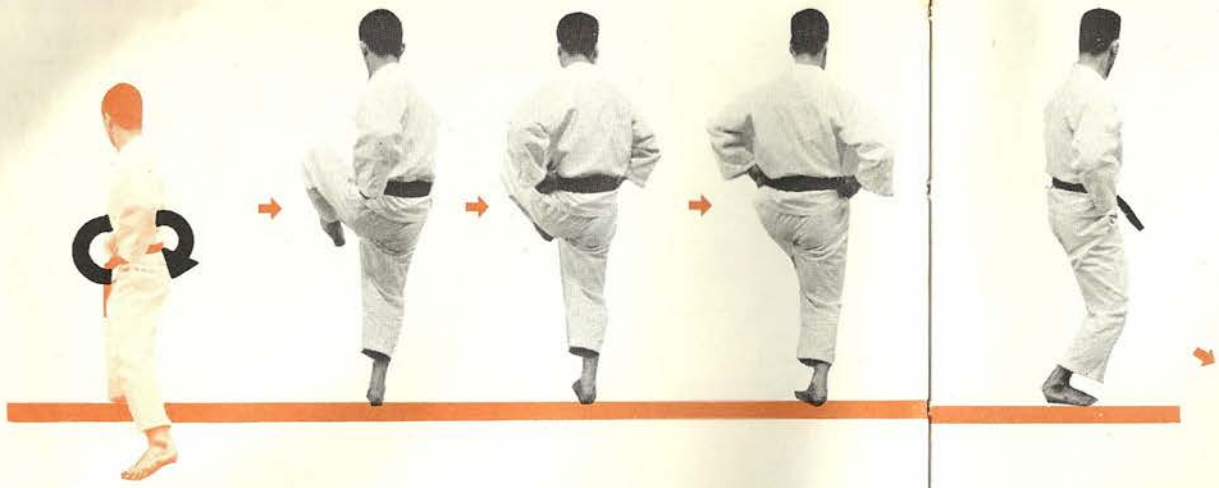
Keeping fists firmly on hips and eyes in same direction, quickly twist hips to left, raise right knee to chest level and take step to right. Pivot on left foot.



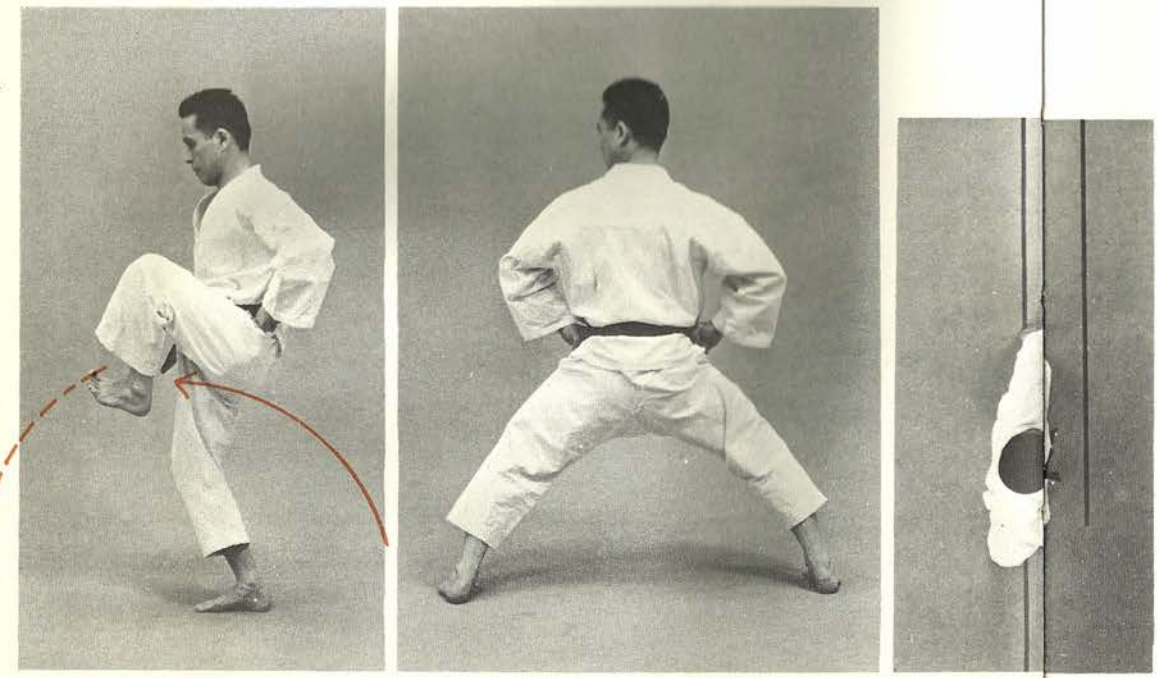
13 *Migi uraken migi sokumen tate "mawashi-uchi"*
Sideward strike with back of right fist

From a position in front of jaw, make a fast back-fist blow with right hand and return fist to hip position. Note that entire movement describes a semicircle.

Top and side views of Technique 13.



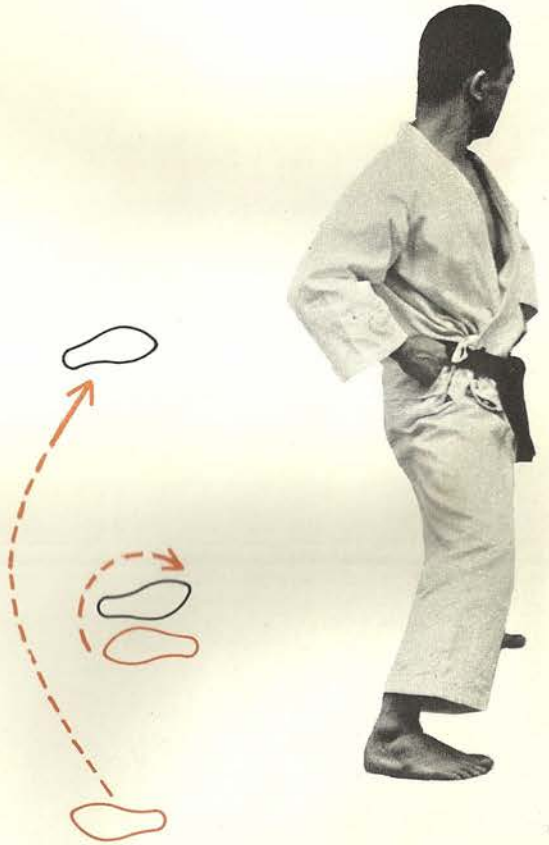
Top and side views of Stance 11, Technique 14.

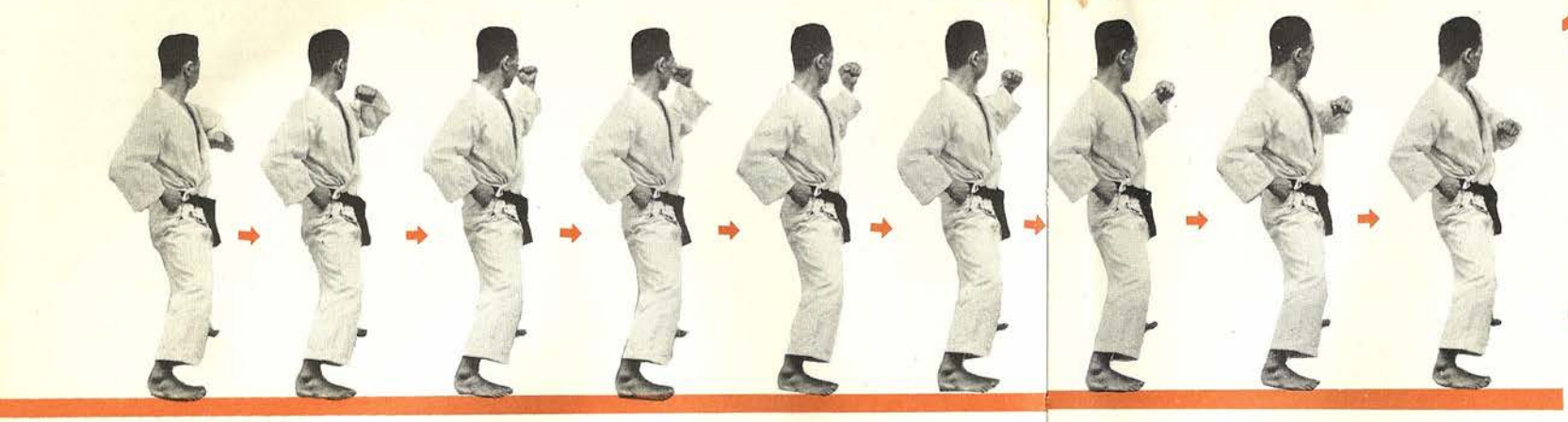


11 *Kiba-dachi*
Straddle stance

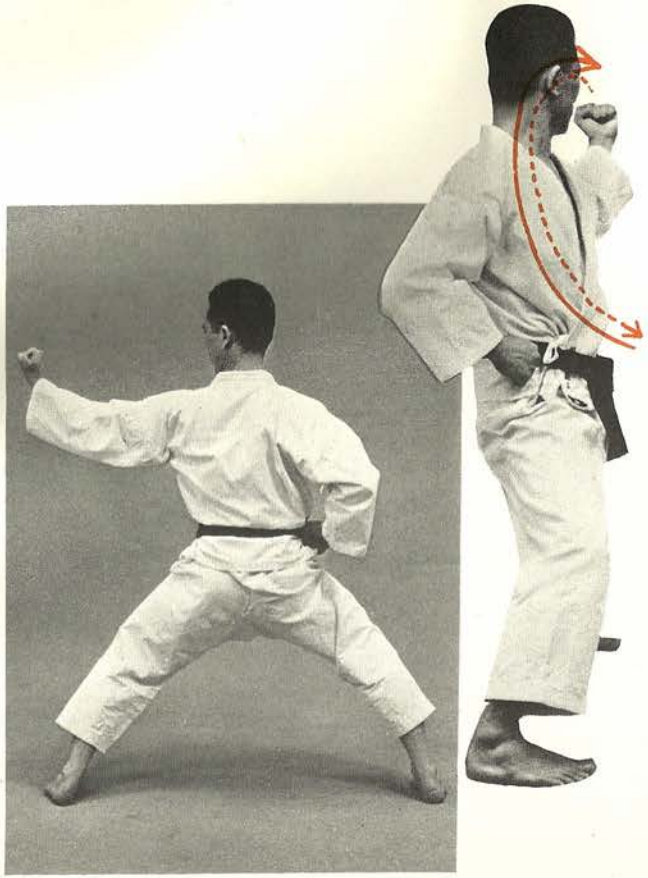
14 *Hidari empi "yoko-uchi"*
Side blow with left elbow

Without changing level of hips, bring left knee to chest level, twist hips quickly to the right, and step to left. Pivot on right foot, keeping eyes in same direction and fists on hips.

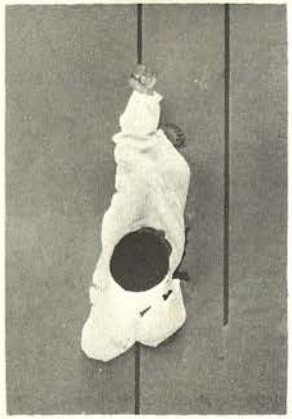




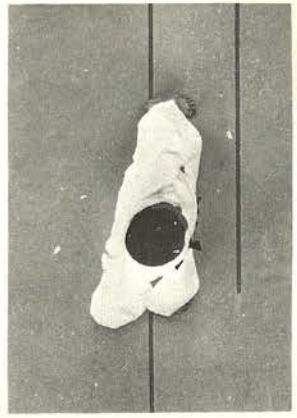
15 ***Hidari uraken hidari soku-men tate "mawashi-uchi"***
Sideward strike with back of left fist

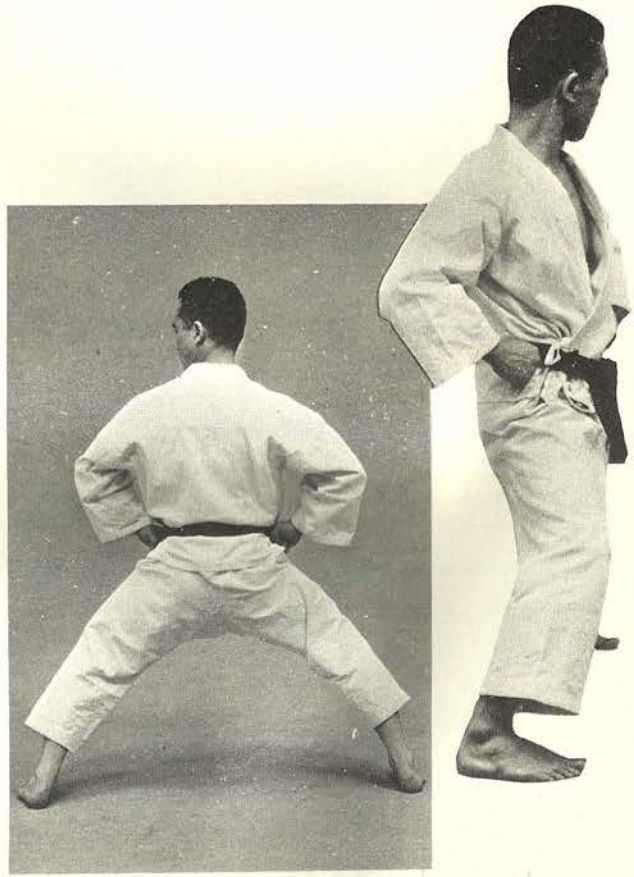


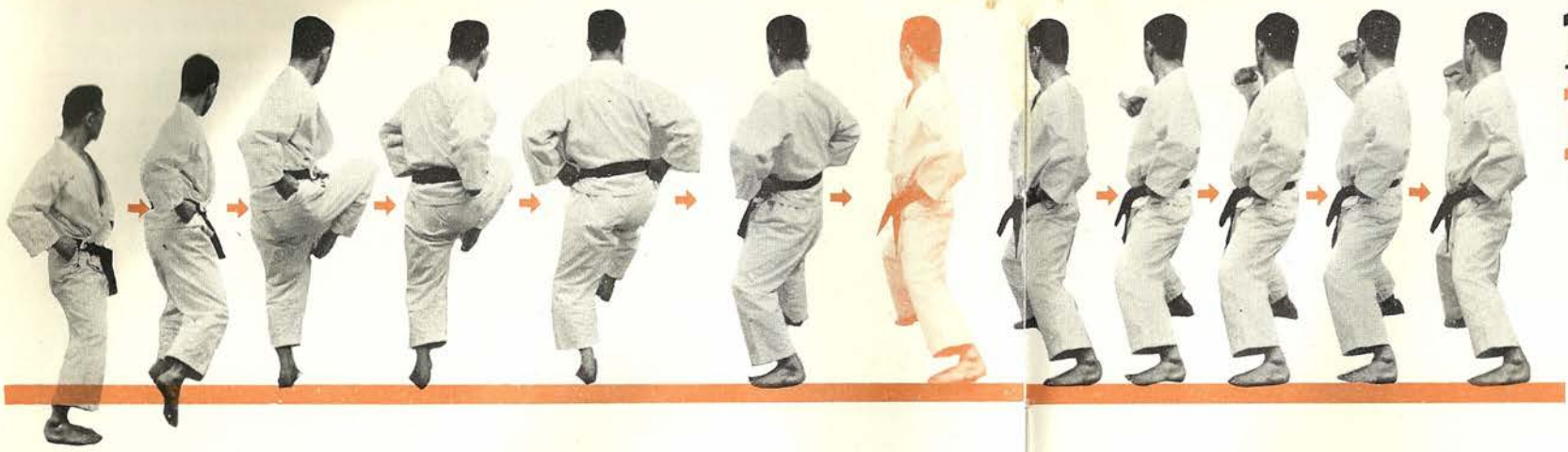
Top and side views of Technique 15.



Top and side views of Techniqe 15.

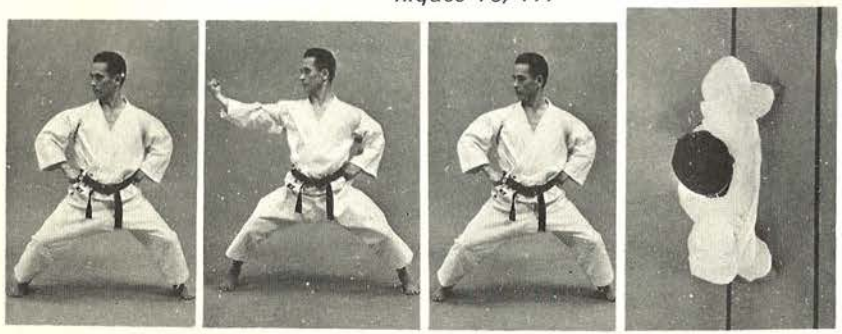






Keep eyes in same direction and step forward forcefully.

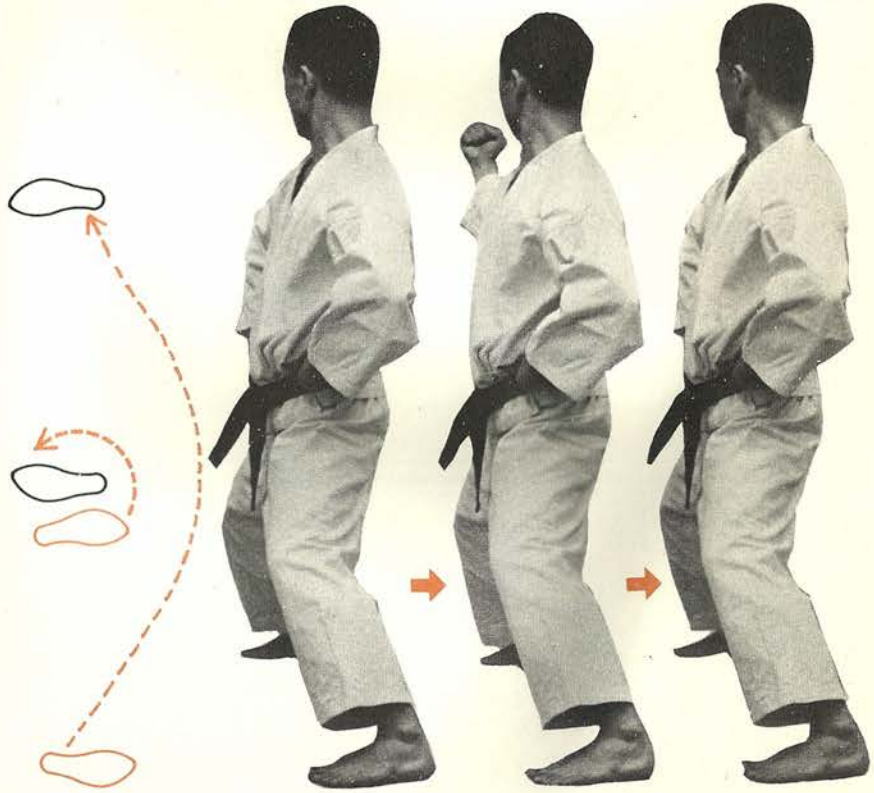
Top and side views of Stance 12, Techniques 16, 17.

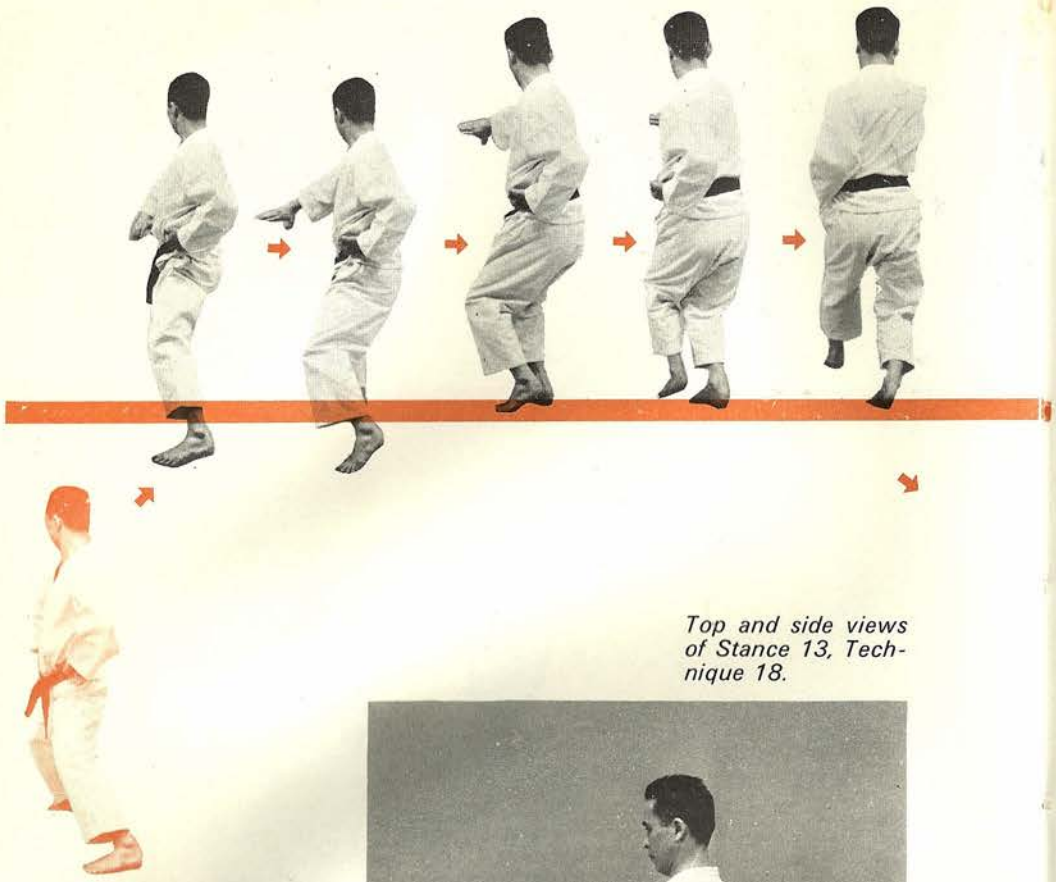


12 ***Kiba-dachi***
Straddle stance

16 ***Migi empi "yoko-uchi"***
Side blow with right elbow

17 ***Migi uraken migi sokumen tate "mawashi-uchi"***
Sideward strike with back of right fist



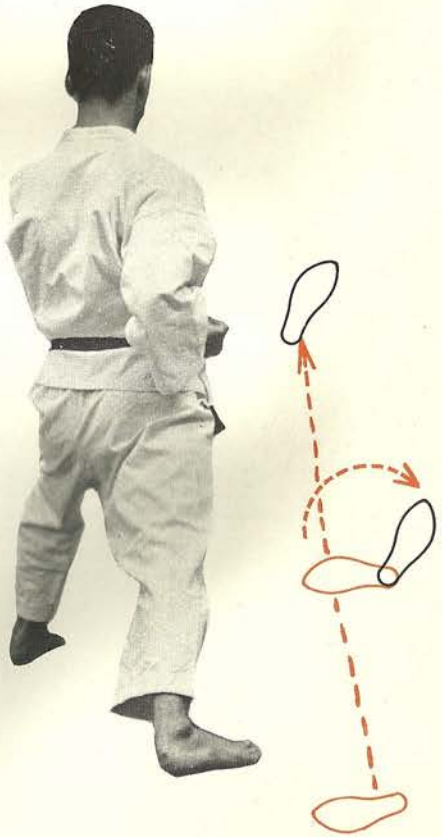


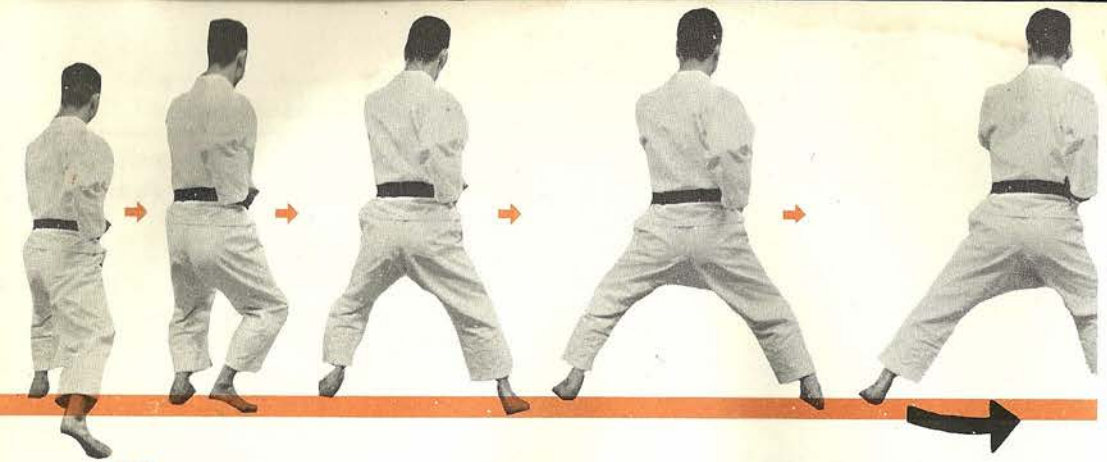
Top and side views of Stance 13, Technique 18.

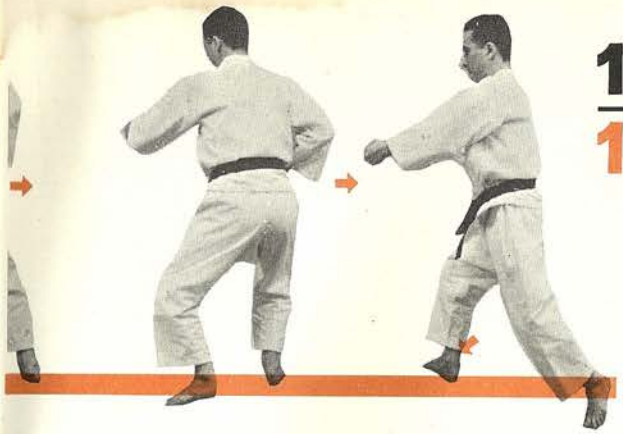
13 *Hidari zenkutsu-dachi*
Left forward stance

18 *Hidari chūdan "oi-zuki"*
Left straight body punch

Step forward with left foot. Open right fist, straighten elbow; quickly clench fist and return it to right side at waist level.



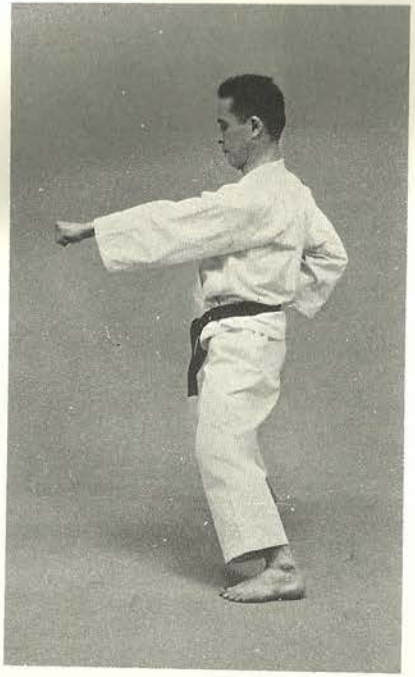




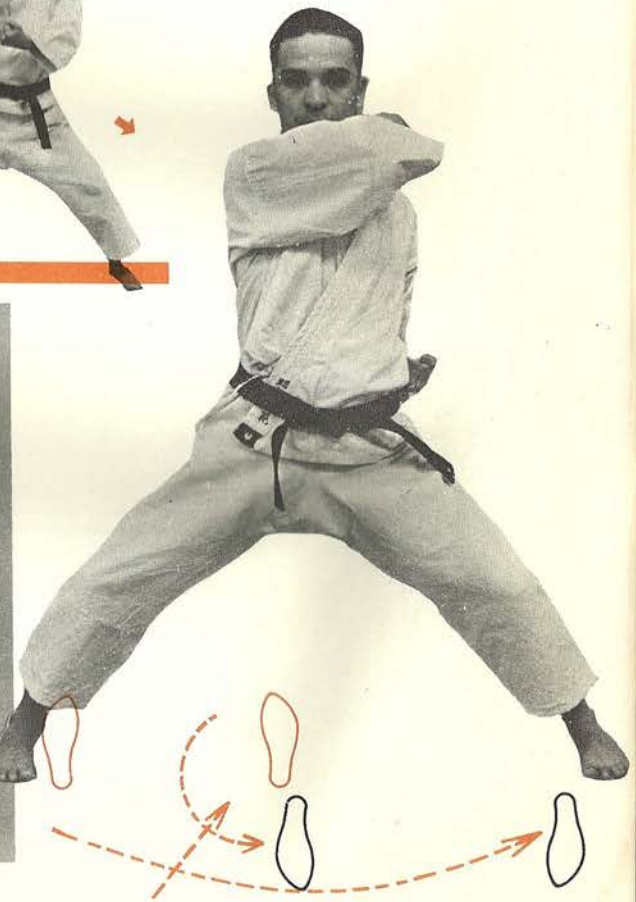
14 *Kiba-dachi*
Straddle stance

19 *Migi-ken "tsuki-age"*
Upper thrust with right fist
Hidari empi "ushiro-ate"
Block to rear with left elbow

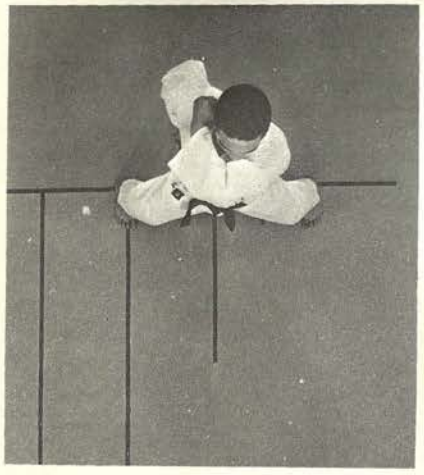
After bringing right foot even with left foot, use right foot as pivot and reverse position by rotating to the left. Swing right fist, elbow bent, up to left shoulder; pull left elbow well to rear.



Top and side views of Stance 14, Technique 19.



Top and side views of Stance 15, Technique 20.

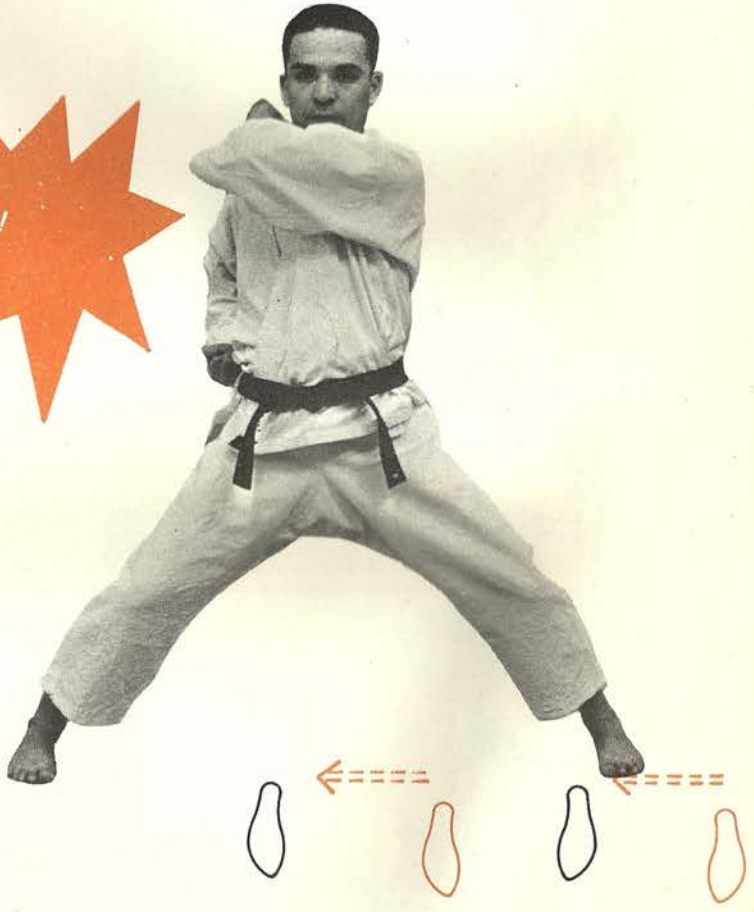


15 ***Kiba-dachi***
Straddle stance

20 ***Hidari-ken "tsuki-age"***
Upper thrust with left fist
Migi empi "ushiro-ate"
Block to rear with right elbow

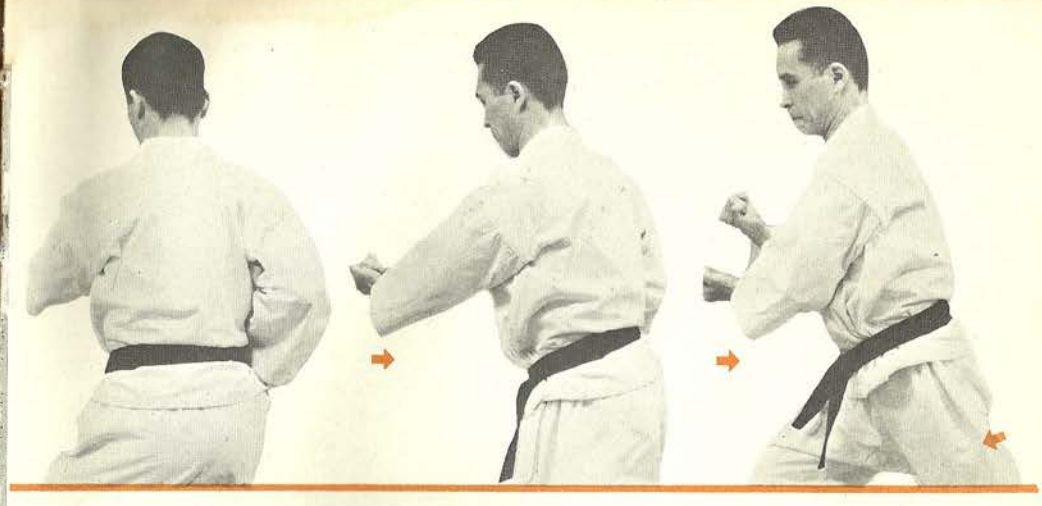
Ei!

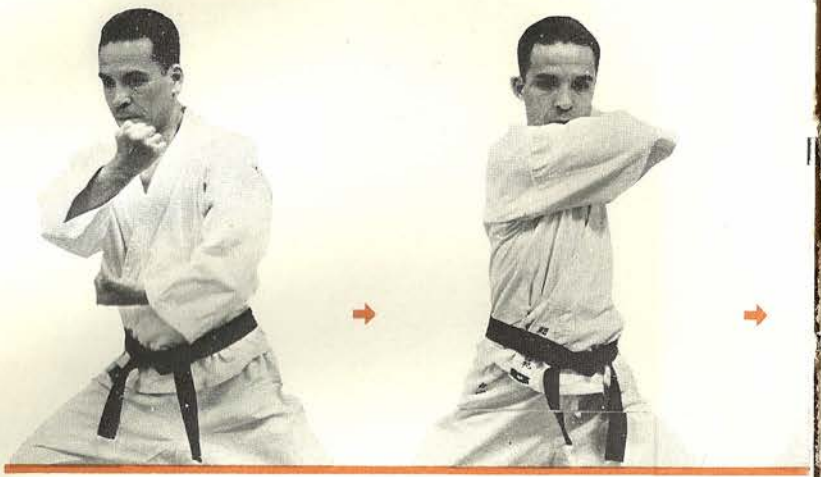
Take a big step to the right; then slide left foot to the right, reestablishing original distance between feet.

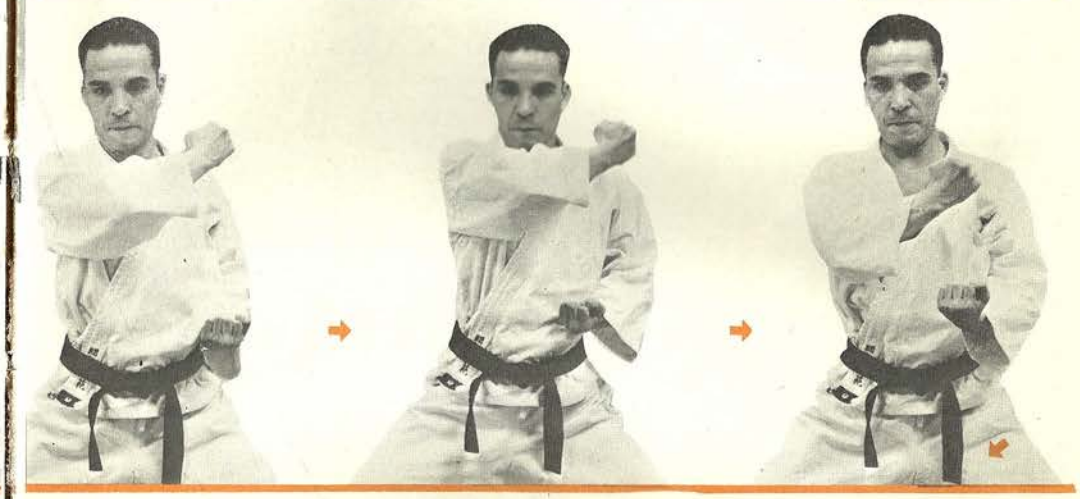


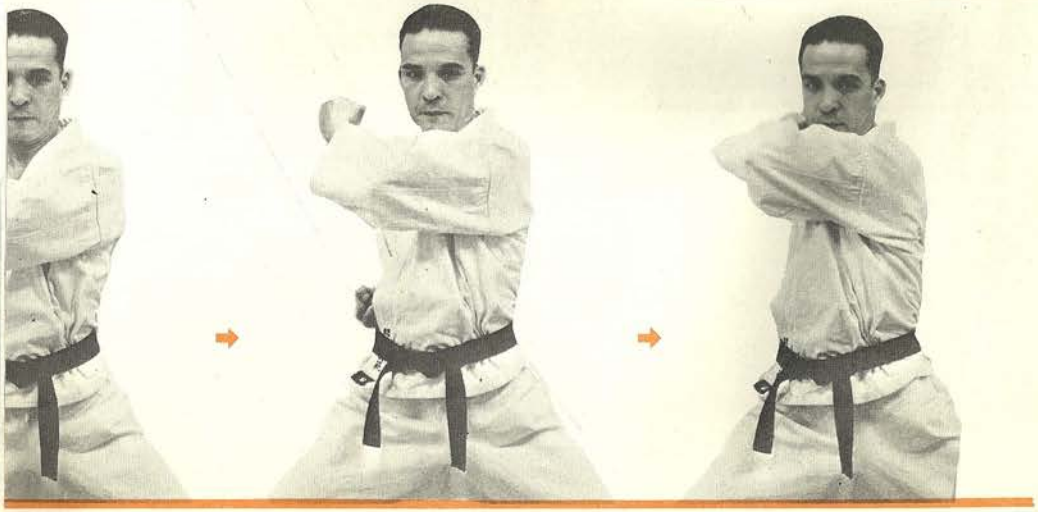
Details of Techniques 19, 20

The upper part of the body should always be kept vertical. In kata, the same techniques are frequently performed to the left and to the right. This not only gives balance to the movements but encourages bilateral development, thus enabling the *karateka* to cope more effectively with potentially dangerous situations.

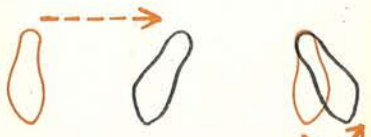








SHIZEN-TAI
NATURAL POSITION



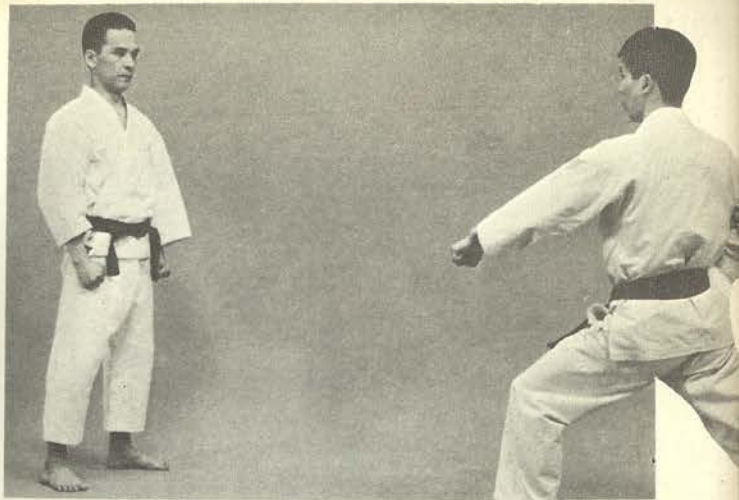
Come back to natural position by bringing right foot toward left foot.

Application of Techniques 1–3

Simultaneous body punch and body kick can be dealt with by left and right downward sweeping blocks.

Application of Techniques 4–6

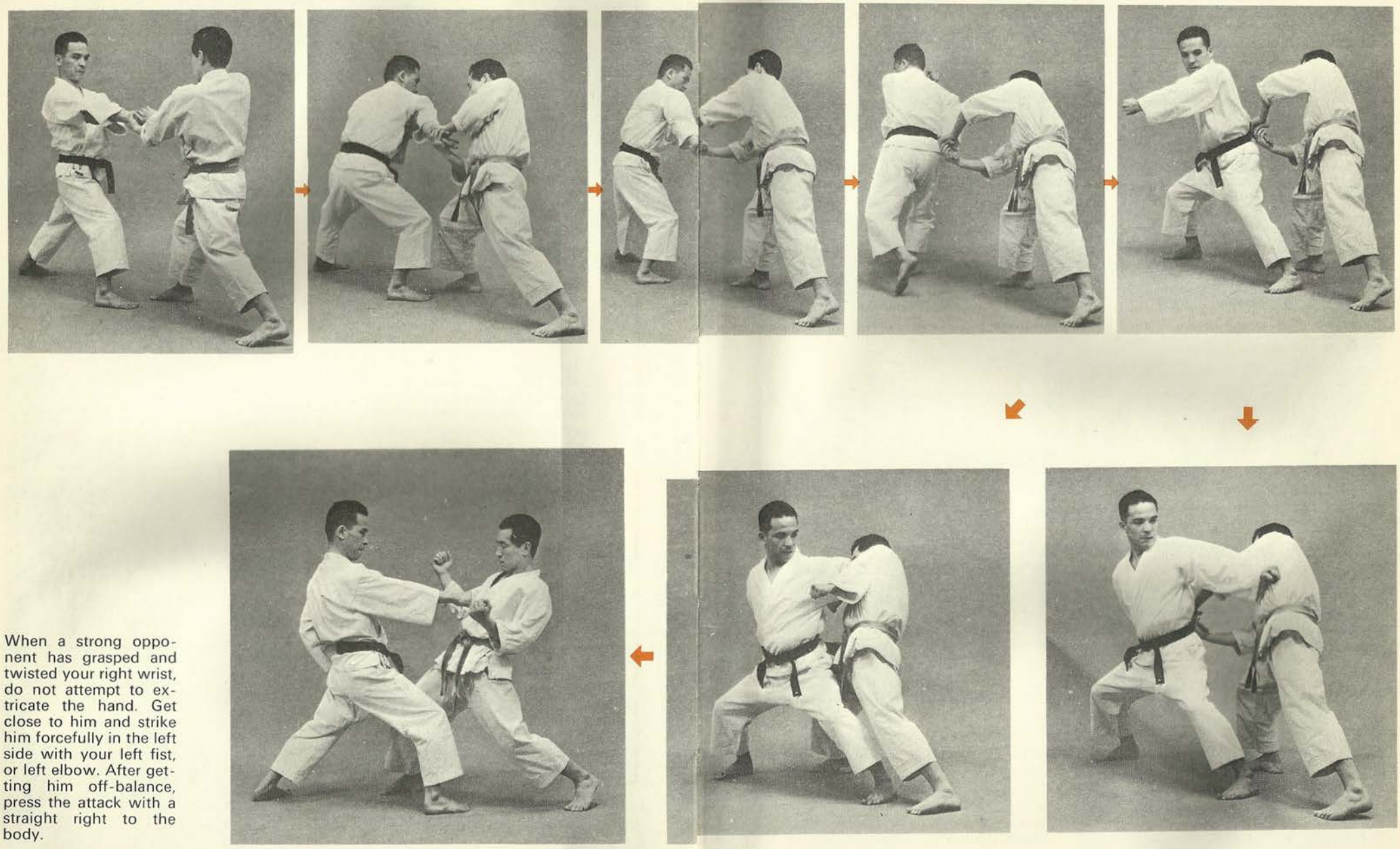
If a strong attack cannot be blocked with one arm, placing the fist of the other hand by the elbow will strengthen the blocking power of the arm.



Application of Technique 8

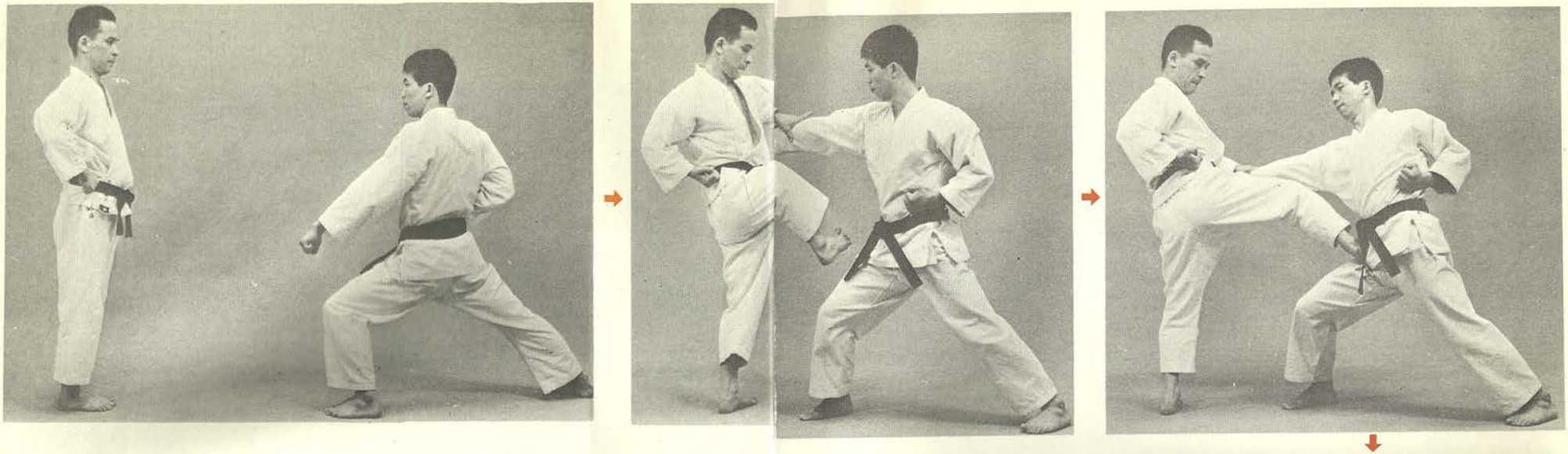
If adversary aims blow to your chest area, open left hand and deflect blow downward with palm of hand. Retaliate with blow to chest using right fist or extended fingers of right hand.

Application of Techniques 9, 10

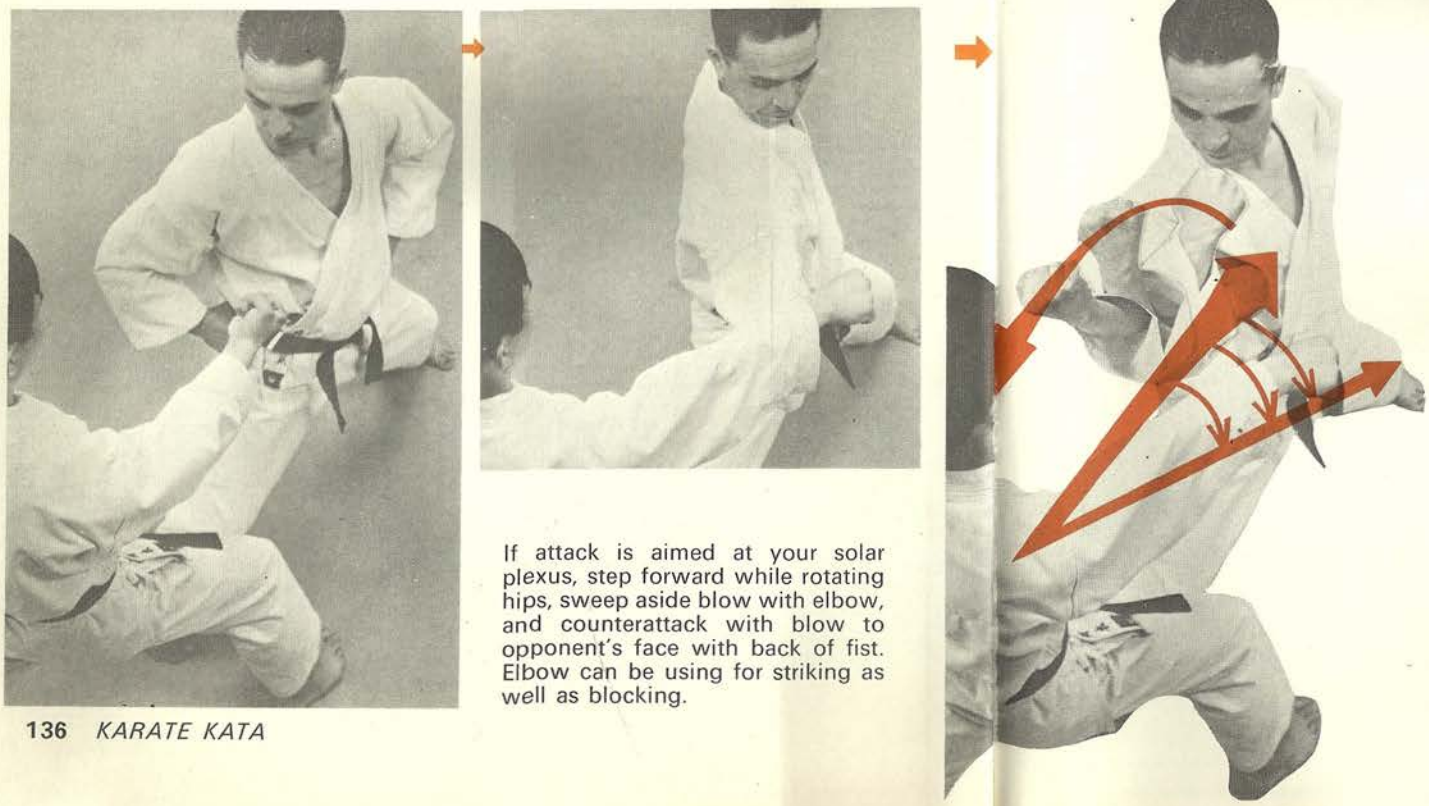


When a strong opponent has grasped and twisted your right wrist, do not attempt to extricate the hand. Get close to him and strike him forcefully in the left side with your left fist, or left elbow. After getting him off-balance, press the attack with a straight right to the body.

Application of Techniques 11, 12

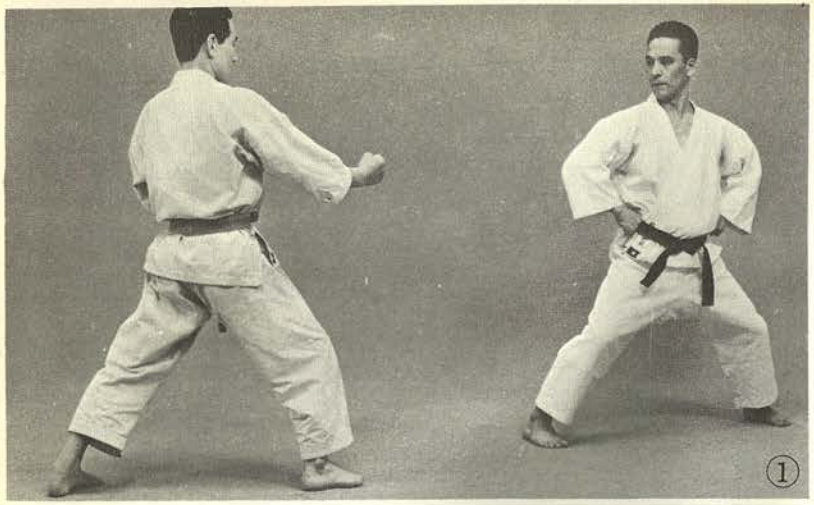


Application of Techniques 12, 13



If attack is aimed at your solar plexus, step forward while rotating hips, sweep aside blow with elbow, and counterattack with blow to opponent's face with back of fist. Elbow can be using for striking as well as blocking.

Alternatively, you could grab adversary's wrist with left hand and hit the outside of his thigh with your foot. Follow through with an elbow blow to the chest, or strike him in the face with your right fist.



Application of Techniques 18, 19

If opponent continues attack, block with right palm. Quickly grasp wrist and pull him toward you; then punch him in body with left fist.

Application of Techniques 19, 20

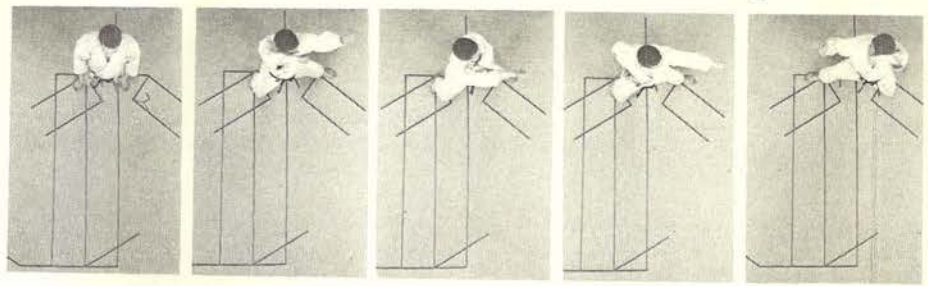
Rotating your hips will allow you to free yourself from your opponent's grasp and counterattack with an elbow strike at the same time. Following up the elbow strike by attacking opponent's head with right fist is very effective. If grabbed from behind, dropping hips quickly and spreading elbows to sides should allow you to free yourself relatively easily.

Glossary of Japanese Karate Terms

The pronunciation of Japanese words is very simple: the vowels are like those in Italian and the consonants like those in English (g is always hard). There are no silent letters (e.g., keage=ke-a-ge).

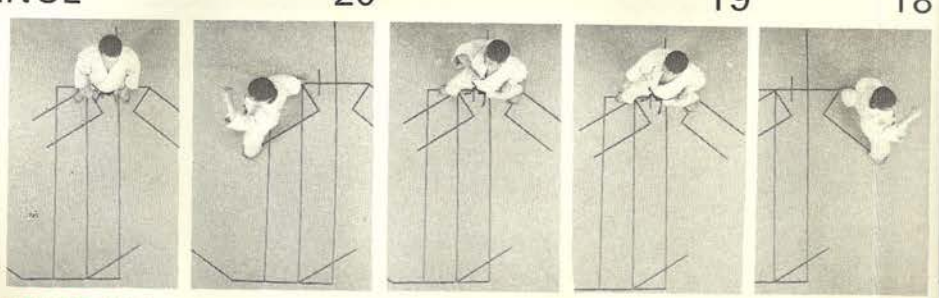
Age-uke: Rising block.
Chūdan: Chest area.
Chūdan-zuki: Body punch.
Empi: Elbow.
Gedan-barai: Downward sweep.
Haiwan: Outer side of forearm.
Heisoku-dachi: Closed-feet stance.
Hidari: Left.
Hiji: Elbow.
Hitai: Forehead.
Hiza-kutsu: Knee bend.
Jōdan-uke: Upper block.
Jun-zuki: Straight punch.
Keage: Snap kick.
Ken: Fist.
Kentsui: Hammer fist.
Kiba-dachi: Straddle stance.
Kōkutsu-dachi: Back stance.
Koshi: Hips, waist.
Koshi kamae: Side guard position.
Kyaku-dachi: (One) leg stance.
Mae: Front.
Mawashi-uchi: Roundhouse blow.
Migi: Right.
Morote-uke: Two-handed block.
Nagashi-uke: Sweeping block.
Nukite: Overhand.
Osae-uke: Pressing block.
Ryō-ken: Both fists.
Ryō-koshi: Both sides.
Shihon: Four (fingers).
Shō: Palm.
Shutō-uke: Knife-hand block.
Sokumen: Side.
Sokutō: Edge of foot.
Suigetsu: Solar plexus.
Tate mawashi-uchi: Downward curving strike.
Tekubi: Wrist.
Tsuki-age: Upper thrust.
Uchi-komi: Deep strike.
Uchi-uke: Inside block.
Uraken: Back fist.
Ushiro-ate: Block to rear.
Yoko: Side.
Yoko kamae: Side block position.
Yoko-uchi: Side blow.
Zenkutsu-dachi: Forward stance.
Zenwan: Forearm.

STANCE 1 2



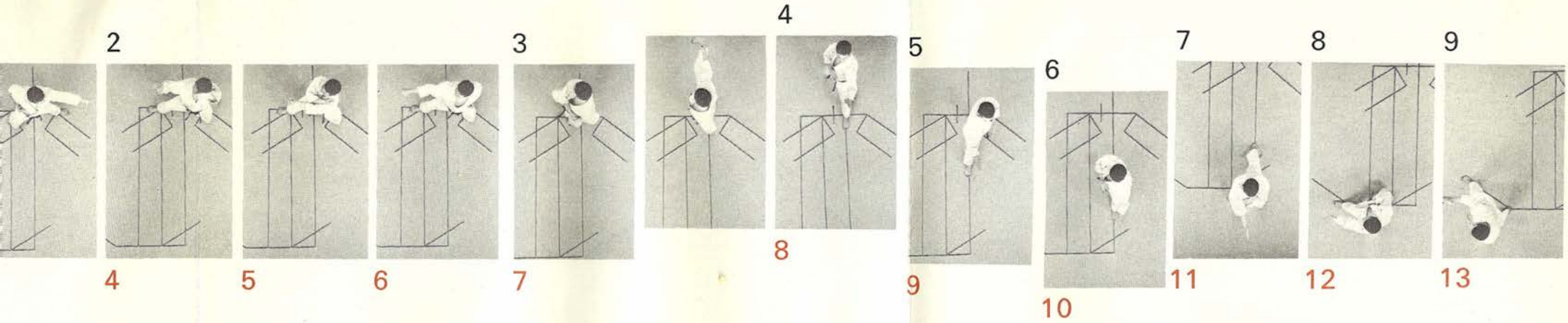
TECHNIQUE 1 2 3 4

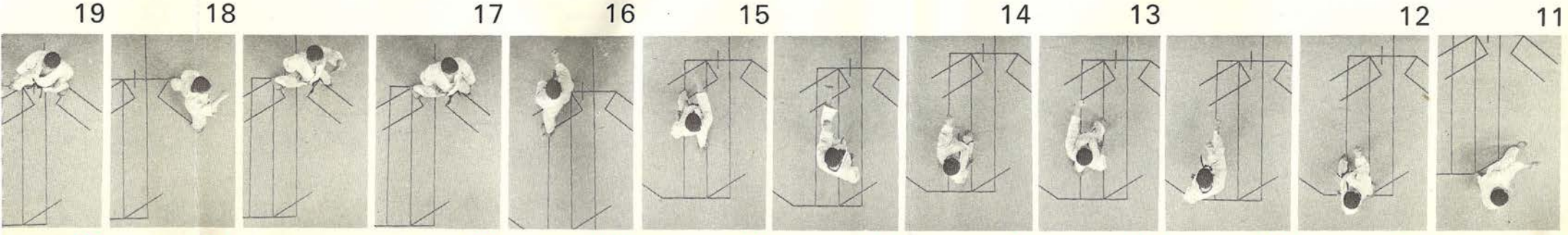
STANCE 20 19 18



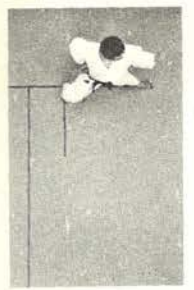
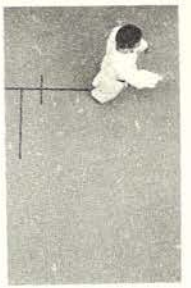
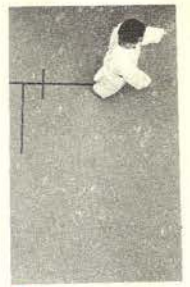
TECHNIQUE 26 25 24

Top View of Kata Heian 2





STANCE 1 2

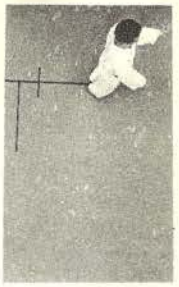




TECHNIQUE 1 2 3

STANCE 15 14

TECHNIQUE 20 19

Top View of Kata Heian 3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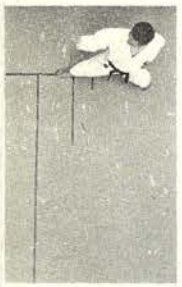
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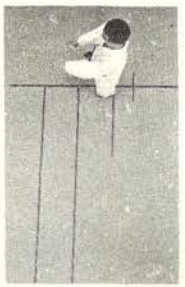
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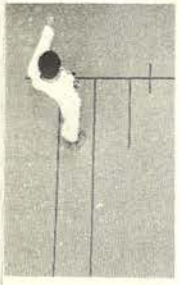
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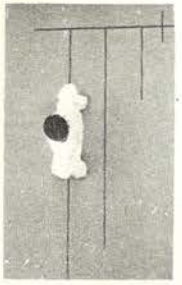
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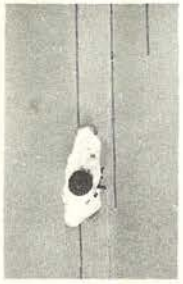

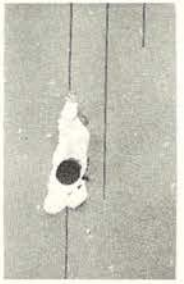
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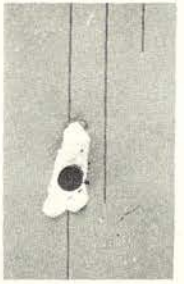
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THE AUTHOR

Masatoshi Nakayama, born in 1913 in Kanazawa, Japan, has been chief instructor of the Japan Karate Association since 1955. He began training under the great master Gichin Funakoshi in 1931. After graduating from Takushoku University in 1937, he went to Peking to study Chinese, and while he was there he also studied various styles of Chinese fighting. In addition to his activities as karate instructor, he is assistant director of physical education at his alma mater. Mr. Nakayama, who holds an eighth *dan* (grade) black belt, has taught karate in Japan, Southeast Asia, Europe and the United States. He is author of several books including the best-selling *Dynamic Karate.*

THE DEMONSTRATORS

Hiroshi Shōji has twice been champion in the kata division of the national karate competitions. Born in 1931, he is a 1954 graduate of Takushoku University. He is a 6th *dan* licensed instructor of the Japan Karate Association, under whose auspices he has been sent abroad twice, to Indonesia and Hawaii.

Motokuni Sugiura was born in 1924, joined the Shoto-kan in 1942, and graduated from the Koa Higher School in 1944. At present, he is both a licensed instructor of the Japan Karate Association and an assistant professor at Asia University. He holds the 7th *dan*.

Jacket design by M. Kuwata showing author Nakayama executing kata movements.

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